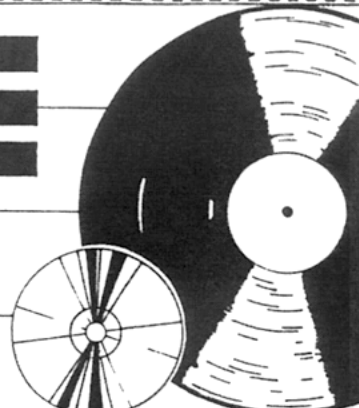


FILM SCORE MONTHLY



#70, June 1996

\$2.95

MARK MANCINA

SCORING JAN DeBONT'S
INCLEMENT WEATHER

TV'S BIGGEST HITS:

THE STORY OF TELEVISION
THEMES FROM "DRAGNET"
TO "FRIENDS"

BOOK REVIEW

SUMMER MOVIE HALFTIME REPORT

BY JEFF BOND

DESERT ISLAND MOVIES

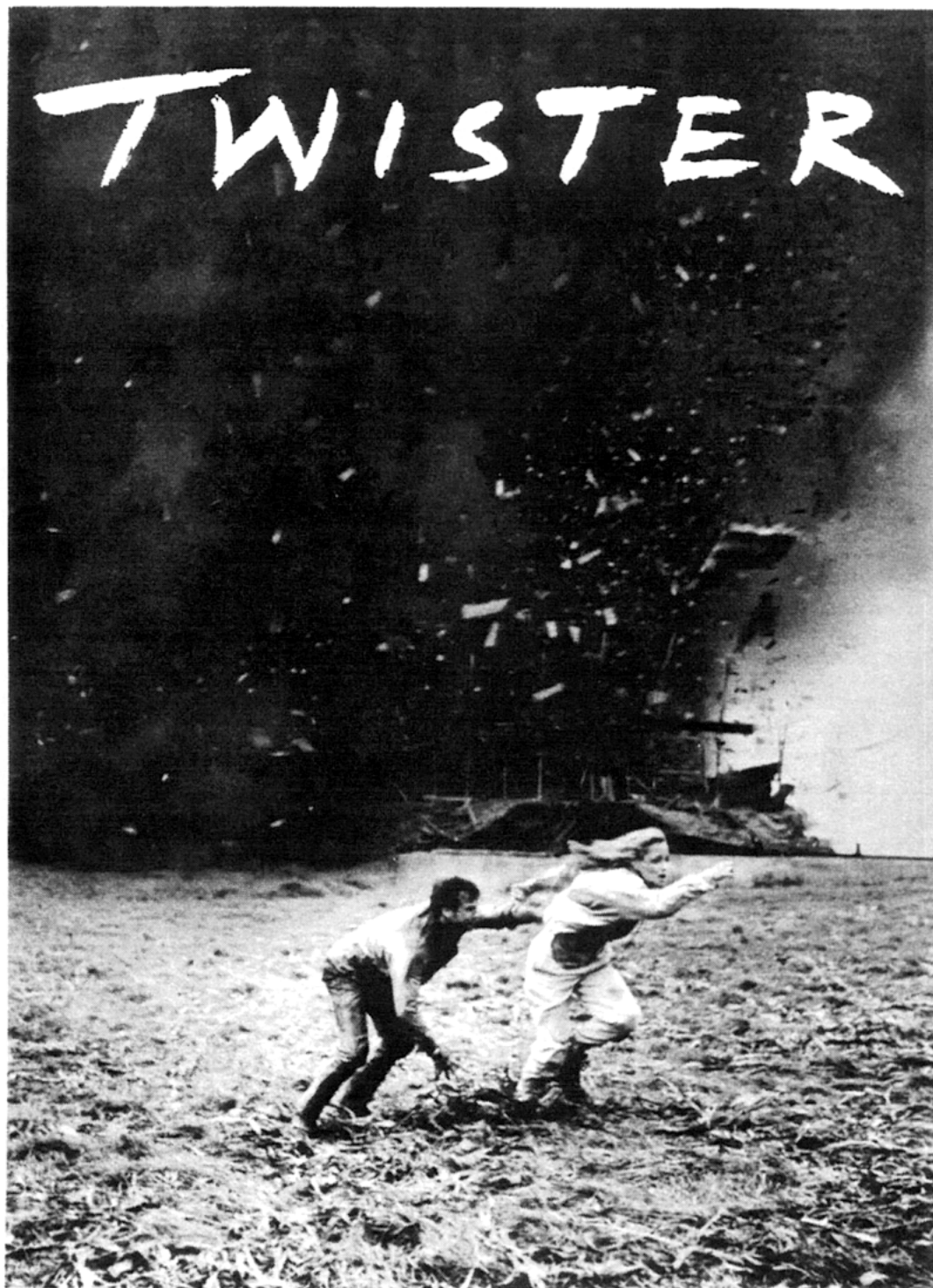
READERS' PICKS OF THE
BEST SCORES OF ALL TIME

FINAL TALLY!

ALSO REVIEWED: BEN-HUR, THE
HUNCHBACK OF NOTRE DAME,
FOX'S DOCTOR WHO, RCA/BMG'S
100 YEARS OF FILM MUSIC

P.S. I HATE TWISTER.

TWISTER



FILM SCORE MONTHLY

Issue #70, June 1996

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You Don't Know What the Hell You're Talking About, You Dumb Oakie: John Bender, Jeff Bond, Ross Care, Andy Dursin, Iain Herries, Rob Knaus, R. Mike Murray, Randy A. Salas, Jeff Szpirglas, Ray Tuttle, Mark Walker, Al Zambra.

Graphics: William Smith

Cover: Bill Paxton and Helen Hunt in one of the better moments in *Twister* (no dialogue).

Movies Named After Song Titles Which Have Been Bombs: Bye-Bye Love, Unforgettable, Dream Lover, It's My Party, Born to Be Wild, Endless Love, My Boyfriend's Back, A Book of Love, Love Potion No. 9, Johnny B. Goode, Only You.

...Which Have Been Barely Successful: My Blue Heaven, When a Man Loves a Woman.

...Which Have Been Actual Hits: Pretty Woman, Stand by Me, Sixteen Candles.

The Soundtrack Handbook: Is a free six page listing of mail order dealers, books, societies, radio shows, etc. It is sent automatically to all subscribers or to anyone upon request. Please write.

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Hello Happy Readers! This issue is slightly late because I finished school in May and had to move back to Martha's Vineyard (poor me). Kids, this is Yul Brynner. Don't make the same mistakes I did. Label all of your audio and video cassettes. Next issue: David Arnold on ID4—plus, hopefully, the first steps in improving FSM's layout.

I cannot believe how bad the summer movies are this year. Of this writing, there is still *not one* "grown-up" movie worth seeing. Everything is an action film; recently, even pictures that are not action films have become them in the last reel. Somehow there is a chase and the bad guy gets impaled five times. (I would love to see John Sayles's *Lone Star*, with music by Mason Daring [Amherst College '71], but Martha's Vineyard does not get such things. I would go to see *The Cable Guy* just for the cameo appearance of Gerald Fried's *Star Trek* fight music, but oddly enough that is not showing locally either.) I refuse to see *The Rock*, because I know I will hate it, and the score as well; I want the meager satisfaction of knowing that my \$6 did not contribute to its obscene gross. Here is the ending to *Independence Day*: Will Smith somehow makes the alien mothership blow up. P.S. This is a guess. I do not know the actual ending to *Independence Day*. Readers who feel this information ruins the movie for them are also surprised when snow melts. The one good thing about this summer is that there are no sequels—but this will change soon enough with *Speed 2*, *Jurassic Park 2* and *Alien 4*. The aesthetics of 12 year-olds are dictating our nation's entertainment. Hi, I just graduated from a small, four-year New England liberal arts college.

Jon Burlingame's new *TV's Biggest Hits* got a great A- review in the #333/334 "Cool Summer" *Entertainment Weekly*. See the FSM review on p. 23—and get a copy of this terrific book!

I've often read about how a Hammond organ was used on this or that film score. I recently had the opportunity to fiddle around on a real, original Hammond organ, and it is the *coolest*. The instrument is huge, like an upright piano with fancy paneling, a throbbing motor and all kinds of levers and options. When I played various baseball stadium tunes (especially the one they do when a runner is at third base), it sounded like the real thing. Now I need to find a theremin.

Obituary: Composer, conductor, arranger and trombonist Billy Byers died in May at the age of 69. The cause was cancer. He worked on numerous films, television programs and Broadway shows, and was also a performer with Duke Ellington, Count Basie, Quincy Jones and others.

Lawsuits: Two recent cases have been reported in the major press, of interest to film-music fans. Maurice Jarre is suing Ridley Scott over his rejected score to *White Squall*. Jarre claims he was paid \$300,000 of his \$450,000 fee—which he is bound to receive whether or not the score is used—and is suing for the remaining \$150,000. And, songwriter Donald I. Altman has brought a whopping \$5 million plagiarism suit against John Williams. Altman alleges that Williams stole the theme to *Jurassic Park* from his pop tune, "Jacob's Song (Live Forever)." (I always thought it sounded a little like *Highway to Heaven*.)

Pelham Correction: A credit fix for the promo CD I recently produced of David Shire's *The Taking of Pelham One Two Three*, distributed by Screen Archives: the recording engineer was Danny Wallin, not Jerry Greenberg. Greenberg was the film editor; the confusion came because his name was on the logs for the surviving tapes.

Max Steiner Book: The Film Music Archives at Brigham Young University have published

The Max Steiner Collection Register, compiled by James D'Arc and John Gillespie. It includes a Steiner career essay by Tony Thomas; a detailed contents list of BYU's Max Steiner Collection; a chronology of the composer's activities pre-1929 Hollywood; rare photographs; and a definitive filmography compiled by Clifford McCarty. This is a 500-copy limited edition; send check or money order for \$25 postpaid (foreign orders add \$10 s&h) to Max Steiner Register, Film Music Archives, 5030 Harold B. Lee Library, Brigham Young University, Provo UT 84602.

Delays: *bs magazine* in Spain is unfortunately suspending publication, due to disagreements with the publisher. Randall Larson's *Music from the House of Hammer* book has been delayed.

Laserdiscs: MCA's Special Edition laserdisc of *E.T.*, due Oct. 8, will feature John Williams's score isolated in stereo on the secondary audio tracks. Williams will be among the interviewees in the supplemental documentary. There will also be an expanded *E.T.* score CD (of the digital recording master) included in the \$150 package.

Promos: John Alcantar at Super Collector has produced a promo CD of *The Jetsons: The Movie/Jonny's Golden Quest* for John Debney. Forthcoming is a 4CD set for Stu Philips of his *Battlestar Galactica* episode music.

Mail Order Dealers: Footlight Records has issued its Spring 1996 catalog supplement; write to 113 E 12th St, New York NY 10003; E-mail: footlight1@aol.com. • Disques Cinémusique is the only Canadian soundtrack specialty mail order dealer. They also have a new catalog out; U.S. fans can save on the current U.S./Canadian exchange rate. Write to 4426 Ernest-Gendreau, Montréal, Québec H1X 3J3, Canada; ph: 514-522-9590, fax: -2607; disqine@cedep.com. • Soundtracks Unlimited is a new mail order dealer located in Los Angeles; see their ad, p. 5. • If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, you'll have to go through the specialty dealers. Try Screen Archives (202-328-1434), Intrada (415-776-1333), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-839-3693) in this country.

Recent Releases: EMI Italy's recent CD of *Last Tango in Paris* may have been issued without the proper legalities, because of an ongoing dispute between MGM and EMI. If so, the CD may be pulled off the market. • *Shots in the Dark* (Donna/Del-Fi DOCD 2113) is a cool new Henry Mancini album, with a variety of jazz, fusion, alternative and surf bands covering his famous tunes. • Warner Bros./Malpasos have released a sequel album to *The Bridges of Madison County* titled *Remembering Madison County*.

Independence Day Errata: Get this: the first 80,000 units of RCA's *Independence Day* CD will have a six-second difference somewhere in the main title from all later versions. After these first 80,000 copies were pressed, a slight music change was made in the picture, and composer David Arnold wanted the CD to reflect it.

Incoming: There is one short Thomas Newman score cut on Reprise's *Phenomenon* album. • An Alan Silvestri score album to *Eraser* will be out from Atlantic. Atlantic will also be issuing *Feeling Minnesota* and *Escape from L.A.* • A score album to *The Simpsons* (Alf Clausen's marvelous music) is finally proceeding at 20th Century Fox. A score album to *The X-Files* (Mark Snow) will be out this summer from Warner Bros. • Screen Archives will distribute the John Morgan/Bill Stromberg score to *Trinity and the Bomb*, a nuclear bomb documentary. The music was recorded by the Moscow Symphony and Chorus.

Record Labels and Their Records:

BMG: Still no action on U.S. releases of the "100 Years of Film Music" discs; they may not be out until next year, if at all. Forthcoming in Germany are a film noir album, *Metropolis* (not the Giorgio Moroder score) and a Disney "Silly Symphony" music CD.

Citadel: Due in August: *The Big Squeeze* (Mark Mothersbaugh), a new film opening Aug. 23.

DRG: Due August is *The Vikings/Solomon and Sheba* (Mario Nascimbene, 1 CD) and a Manuel De Sica compilation (also a single CD). Due September are two single-CD compilations of various Italian soundtracks: *Literary and Drama Classics* and *Action and Adventure Classics*.

Fifth Continent: This Australian label plans another four titles in its "...At the Movies" series of compilations. Due in October is a 50th Anniversary Gold CD of *The Best Years of Our Lives* (Hugo Friedhofer), including additional material.

GNP/Crescendo: Planned for summer/early fall are *Alien Nation* (David Kurtz, TV movies) and *Fantastic Television* (themes compilation). Due November is *Star Trek: First Contact* (Goldsmith). Now in development is *Greatest Science Fiction Hits Vol. 4*, to be recorded by Dennis McCarthy and orchestra.

Hollywood: July 30: *The Crow: City of Angels* (various rock acts, plus Graeme Revell), and *Jack* (Michael Kamen score). Due September are *Mighty Ducks 3* and *Rich Man's Wife*.

Intrada: Due July 23: *Norma Jean and Marilyn* (Christopher Young, HBO). Due August 20: *The Stupids* (Christopher Stone, new John Landis film). Intrada is both a label and mail order outlet, write for free catalog to 1488 Vallejo St., San Francisco CA 94109; ph: 415-776-1333.

Koch: Koch has recorded four new albums: 1) Victor Young: *Around the World in 80 Days*, song medley, *Quiet Man*, *Shane*, *Samson and Delilah*, *For Whom the Bell Tolls*. 2) Alfred Newman: *Wuthering Heights*, *Prisoner of Zenda*, *Dragonwyck*, *David and Bathsheba*, *Prince of Foxes*, *Brigham Young*. 3) Miklós Rózsa: *The Killers*, *Double Indemnity*, *The Lost Weekend*. 4) Miklós Rózsa: *Violin Concerto*, *Concerto for Or-*

chestra, *Andante for Strings*. The Young CD will probably be out in August, with the rest released one at a time over late 1996 and early 1997.

Marco Polo: Due rest of 1996: 1) A Max Steiner album (*Lost Patrol*, *Beast with Five Fingers*, *Virginia City*). 2) An Erich Wolfgang Korngold album (complete *Another Dawn* and 8-minute ballet from *Escape Me Never*). 3) A Hugo Friedhofer CD (suites from *The Rains of Ranchipur*, *Seven Cities of Gold* and *The Lodger*, plus the Overture from *The Adventures of Marco Polo*). 4) A Bernard Herrmann CD (complete *Garden of Evil* and a 13-minute suite from *Prince of Players*). These are newly recorded, conducted by Bill Stromberg, reconstructed/restored by John Morgan. Also coming is a piano concerti CD of Herrmann's "Concerto Macabre," and Addinsell's "Warsaw Concerto," "Cornish Rhapsody."

MCA: Due July 16: *The Frighteners* (Danny Elfman score). Due September is the song album for *Grace of My Heart*. MCA will also be issuing the song album for *Bullet Proof* (the Elmer Bernstein score will be out on Varese).

Milan: Now out is a new Ryuichi Sakamoto album, 1996, with the composer in a jazz/classical trio playing many of his film themes. Due July 2 are reissues of: *Grand Canyon* (James Newton Howard) and *A World Apart* (Hans Zimmer). The reissue of *Dead Poets Society* (Maurice Jarre) has been postponed until further notice. Due July 30 is *The Bandit Queen* (Nusrat Fateh Ali Khan, Indian movie).

Monstrous Movie Music: Now at the plant, which means they will be out soon: *Monstrous Movie Music, Vol. 1* (*Them!*, *The Mole People*, *It Came from Outer Space*, *It Came from Beneath the Sea*) and *More Monstrous Movie Music* (*The Beast from 20,000 Fathoms*, *The Monolith Monsters*, *Tarantula*, *Gorgo*). Write the label at PO Box 7088, Burbank CA 91510-7088.

PolyGram: Due July 23: *Pinocchio* (live action, Rachel Portman). Sept. 10: *Caught* (new independent film, various). October: *Ridicule* (French comedy, Antoine Duhamel), *Jude* (from Thomas Hardy novel, Adrian Johnston). November: *Shine* (David Hirschfelder), *Portrait of a Lady* (new Jane Campion film, Wojciech Kilar).

Rhino: Now out is a 4CD box set of Hanna-Barbera cartoon music titled *Pick-a-Nick Basket*. Due July 16: *An American in Paris*, *The Band Wagon*. August 20: *Blow Up* (Herbie Hancock), *Bachelor in Paradise* (Cocktail Classics from MGM Films). Due September: *Gone with the Wind* (2CD set, Max Steiner), Judy Garland 2CD compilation, Al Jolson retrospective (single disc). Due November is *2001: A Space Odyssey* (original classical soundtrack) and a cocktail-music soundtrack compilation (*Bell Book and Candle*, *World of Suzie Wong*, others).

Silva Screen: More newly recorded compilations coming up. Due July 23 is a Herrmann/Hitchcock collaboration CD (*Psycho*, *Vertigo*, *North by Northwest*, *Marnie*, *The Trouble with Harry*). Due August 20 are another James Bernard Hammer horror collection (*She*, *Kiss of the Vampire*, *Frankenstein Created Woman*, *Scars of Dracula*, *The Devil Rides Out*) and the second volume in Silva's Classic Western Scores series (*Red River*, *Old Gringo*, *The Proud Rebel*, *The Outlaw Josey Wales*, *Hang 'em High*, *Heaven's Gate*, and more).

SLC: Kazuko Wada, the widow of SLC founder Hiro Wada, has been appointed President of the company. More releases in the Italian General Music Vol. 2 series and a new series of Toru Takemitsu anthology discs are forthcoming.

Sony Classical: *Voices from a Locked Room* (Elliot Goldenthal) will be released when the film is out. Sony's new Bernard Herrmann recording (Esa-Pekka Salonen cond. LA Philharmonic, usual Hitchcock and Truffaut films) will be out in September. John Williams is at present recording two new albums in London.

Varese Sarabande: *Legends of Hollywood Vol. 4* (Franz Waxman) is either out or imminent. Due July 16: *Maybe, Maybe Not* (German film, Torsten Breuer). Due August (dates will shift): *Chain Reaction* (Jerry Goldsmith), *Bordello of Blood* (Chris Boardman) and *Alaska* (Reg Powell). Due September are *Bullet Proof* (Elmer Bernstein score album) and *Xena: The Warrior Princess* (Joseph Lo Duca). * Also planned for August is the second Fred Karlin jazz album, *Jazz Goes to Hollywood: The Seventies*.

CONCERTS

California: July 12—San Francisco s.o.; *Star Trek II: The Wrath of Khan* (Horner). July 19—San Francisco s.o.; *Star Trek II, Psycho* (Herrmann), *King Kong* (M. Steiner), *Perry Mason* (F. Steiner), *The Lost Weekend* (Rózsa).

Colorado: July 5, 10—Rochester Sym. at Vale; *High Noon*, *Rawhide* (Tiomkin), *Happy Trails*, *Bonanza*. July 24—Detroit Sym. at Vale; *Lawrence of Arabia* (Jarre), *The Raiders March*, "Parade of the Slave Children" from *Indiana Jones and the Temple of Doom* (Williams). July 30—Aspen Music Festival; *Carmen Fantasy* (Waxman).

Florida: July 12, 19—Boca Pops, Boca Raton; *Mission: Impossible* (Schiffrin).

Michigan: Aug. 8—Detroit Sym., Meadowbrook; *Lawrence of Arabia* (Jarre), *Raiders March*, "Parade of the Slave Children" from *Indiana Jones*

and the Temple of Doom (Williams).

Minnesota: July 5, 6—Minnesota s.o., Minneapolis; *The Raiders March*.

Missouri: July 5—Kansas City Camarata; *Mission: Impossible* (Schiffrin, film trailer #2, arr. Smalley).

New York: July 5, 10—Rochester s.o.; *Rawhide*, *High Noon* (Tiomkin), *Bonanza*. Aug. 17—Bard College, Annandale; *Nocturne and Scherzo* (Herrmann, non-film).

Nevada: July 19—Henderson s.o.; *The Ten Commandments* (Bernstein), *The Natural* (R. Newman), *The Raiders March* (Williams).

West Virginia: July 5, 8—Wheeling s.o.; *Forrest Gump* (Sivestri), *The Raiders March* (Williams).

Wisconsin: July 10—Milwaukee s.o.; *Bonanza* (Livingston/Evans, arr. Rose).

Australia: July 24—Regent Theatre, Melbourne; *Sunset Boulevard* (Waxman), *The Robe* (A. Newman). July

27—Tazmania s.o.; *Elizabeth and Essex* (Korngold), *Prince Valiant*, *A Place in the Sun* (Waxman).

England: July 7—Royal College of Music; *Now Voyager*, *Sierra Madre* (Steiner), *Taras Bulba* (Waxman).

Sweden: Sept. 6—Stockholm s.o.; *Hatari* (Mancini).

Taiwan: Aug. 3—Taipei s.o.; *Lawrence of Arabia* (Jarre), *Close Encounters* (Williams), *Psycho* (Herrmann).

The Boston Pops will be playing the *Mission: Impossible* theme (Schiffrin) throughout their summer tour.

Richard Kaufman will conduct a big film music concert Friday, July 26 in Atlanta, during the Olympics, at the Music Hall at the Woodruff Arts Center. Featured: two silent films with live accompaniment, Chaplin's *Easy Street* and Keaton's *One Week*, as well as music from *Lawrence of Arabia*, *Around the World in 80 Days*, *Gone with the Wind*,

Ben-Hur, *High Noon*, *The Continental*, *The Bridge on the River Kwai* ("Colonel Bogey March") and Mancini's 1976 "Salute to Olympics."

Hollywood Bowl concerts: July 16, 17 is "Symphonic Nights at the Movies" spotlighting movie musicals, including the first performance of *An American in Paris* live to film. July 18 is Randy Newman night. The July 19, 20 concerts feature Henry Mancini's arrangements from his *Cinema Italiano* album.

This is a list of concerts with film music pieces in their programs. Contact the respective orchestra's box office for more info. Dates subject to change without notice. Thanks go to John Waxman for the majority of this list, as he provides the scores and parts to the orchestras.

For a huge list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111.

CURRENT FILMS, COMPOSERS AND ALBUMS

<i>The Cable Guy</i>	John Ottman	Work (barely any score)	<i>Moll Flanders</i>	Mark Mancina	London
<i>Dragonheart</i>	Randy Edelman	MCA	<i>The Nutty Professor</i>	David Newman	Def Jam (songs)
<i>Eraser</i>	Alan Silvestri	Atlantic	<i>The Phantom</i>	David Newman	Milan
<i>Flirting with Disaster</i>	Stephen Edelman	Geffen (songs)	<i>Phenomenon</i>	Thomas Newman	Reprise (1 cut score)
<i>The Frighteners</i>	Danny Elfman	MCA	<i>The Rock</i>	Glennie-Smith/Zimmer	Hollywood
<i>Hunchback of Notre Dame</i>	Alan Menken	Walt Disney	<i>Stealing Beauty</i>	Richard Hartley	Capitol
<i>Lone Star</i>	Mason Daring	Daring Records	<i>Striptease</i>	Howard Shore	EMI
<i>Mission: Impossible</i>	Danny Elfman	Mother, Point (score)	<i>Twister</i>	Mark Mancina	Warner Bros. (2 albums)

UPCOMING FILMS

Some movies may have already come out, possibly under a different title. Somebody, please help!

ANGELO BADALAMENTI: *Lost Highway*
JOHN BARRY: *The Horse Whisperers*, new James Bond film (tentative).

ELMER BERNSTEIN: *Bullet Proof* (Adam Sandler, Damon Wayans), *Buddy* (d. Caroline Thompson).

SIMON BOSWELL: *Jack and Sarah*.

BRUCE BROUGHTON: *The Shadow Conspiracy*, *House Arrest*, *Infinity* (d. M. Broderick), *Fantasia Continues* (transitional material), *Simple Wish*.

CARTER BURWELL: *Joe's Apartment*, *Chamber*.

GARY CHANG: *Island of Dr. Moreau*.
S. CLARKE: *Eddie*, *Dangerous Ground*.

MICHEL COLOMBIER: *Foxfire*.

BILL CONTI: *Napoleon*, *Dorothy Day*, *Car Pool*.

MICHAEL CONVERTINO: *Last of the High Kings*, *Indian in the City*.

RY COODER: *Last Man Standing*.

STEWART COPELAND: *The Girl You Want*, *The Leopard Son*.

MYCHAEL DANNA: *Kama Sutra*.

DON DAVIS: *Bound* (killer lesbians).

JOHN DEBNEY: *Relic*, *Long Kiss Goodnight* (d. Renny Harlin).

PATRICK DOYLE: *Great Expectations* (d. Cuarón), *Donnie Brasco* (d. Mike Newell, w/ Pacino, Depp).

Hamlet (Kenneth Branagh).

RANDY EDELMAN: *Daylight*, *Gone Fishin'*.

DANNY ELFMAN: *The Frighteners*, *Extreme Measures* (Hugh Grant thriller, d. Apted), *Mars Attacks!* (d. Tim Burton).

STEPHEN EDELMAN: *Keys to Tulsa*, *Così*, *Reckless*, *Ed*.

GEORGE FENTON: *The Crucible*, *Multiplicity* (d. Harold Ramis).

ROBERT FOLK: *Bloodstone*.

JOHN FRIZZELL: *Beavis and Butt-Head*.

RICHARD GIBBS: *First Kid*, *That Darn Cat* (remake of Disney film).

ELLIOT GOLDENTHAL: *Voices*, *Michael Collins*, *Batman and Robin*, *A Time to Kill*.

JERRY GOLDSMITH: *Ghost and the Darkness* (replacing Howard), *Two Days in the Valley*, *Chain Reaction*, *Star Trek: First Contact*, *Fierce Creatures* (replacing John Du Prez).

MILES GOODMAN: *Larger Than Life*, *Til There Was You* (co-composer with Terence Blanchard).

CHRISTOPHER GUEST: *Waiting for Guffman* (yes, the actor/director).

CHRISTOPHER GUNNING: *Firelight*.

MARVIN HAMLISCH: *The Mirror Has Two Faces* (d. B. Streisand).

LEE HOLDRIE: *Twilight of Golds*.

JAMES HORNER: *Courage Under Fire*, *To Gillian*, *The Spitfire Grill*.

JAMES NEWTON HOWARD: *Rich Man's Wife* (co-composer), *Space Jam*, *One Fine Day*, *Trigger Effect*.

IGGY POP: *Brave* (d. Johnny Depp).

MARK ISHAM: *Fly Away Home* (the

migrating birds movie).

MAURICE JARRE: *Sunchasers* (d. Michael Cimino).

FREDDIE JOHNSON: *Kingpin*.

MICHAEL KAMEN: *Jack* (d. Coppola), *101 Dalmatians* (live action).

DANIEL LIGHT: *Thinner* (Stephen King).

LOS LOBOS: *Feeling Minnesota*.

JOHN LURIE: *Excess Baggage* (w/ Alicia Silverstone), *Manny and Lo*.

HUMMIE MANN: *Three Blind Mice*.

WYNTON MARSALIS: *Night Falls on Manhattan*, *Rosewood*.

ALAN MENKEN: *Hercules* (animated).

E. MORRICONE: *Stendhal Syndrome*.

MARK MOTHERSBAUGH: *Last Supper*.

IRA NEWBORN: *High School High*.

DAVID NEWMAN: *Matilda* (d. De Vito), *Jingle All the Way* (w/ Arnold Schwarzenegger).

RANDY NEWMAN: *Cats Can't Dance* (songs and score, animated), *Michael* (w/ John Travolta).

THOMAS NEWMAN: *American Buffalo* (w/ D. Hoffman), *Marvin's Room*, *Larry Flynt*.

M. NYMAN: *Mesmer*, *Portrait of a Lady*.

JOHN OTTMAN: *Snow White in the Dark Forest*, *Apt Pupil* (d. Bryan Singer, Ottman also editor).

BASIL POLEDORIS: *Starship Troopers* (d. Paul Verhoeven), *Amanda*, *War at Home* (drama with Martin Sheen), *Going West* (action picture).

RACHEL PORTMAN: *Honest Courtesan*, *Palookaville*, *Emma*, *Pinocchio*.

REG POWELL: *Alaska*.

TREVOR RABEN: *Glimmer Man*.

J.A.C. REDFORD: *Mighty Ducks 3*.

GRAEME REVELL: *Killer*, *The Crow*, *City of Angels*, *Fled*, *Spawn*.

RICHARD ROBBINS: *Surviving Picasso*, *La Proprietaire*.

LEONARD ROSENMAN: *Mariette in Ecstasy*.

WILLIAM ROSS: *Tin Cup*, *My Fellow Americans*, *Out to Sea*, *Evening Star* (sequel to *Terms of Endearment*).

ERIC SERRA: *The Fifth Element*.

MARC SHAIMAN: *Bogus* (d. Norman Jewison), *The First Wives Club*, *Mother* (d. Albert Brooks), *Free at Last*, *That Old Feeling*.

HOWARD SHORE: *Ransom* (d. Ron Howard, w/ M. Gibson), *Crash* (d. Cronenberg), *Looking for Richard* (d. and w/ Al Pacino), *That Thing You Do* (d. Tom Hanks).

ALAN SILVESTRI: *Contact* (d. Zemeckis), *Deep Rising* (undersea aliens).

CHRIS STONE: *The Stupids* (d. Landis).

CHRISTOPHER TYNG: *Kazaam*.

SHIRLEY WALKER: *Escape from L.A.*

JOHN WILLIAMS: *Double* (d. Roman Polanski), *Sleepers* (d. Levenson), *The Lost World* (d. Spielberg, aka *Jurassic Park 2*), *Seven Years in Tibet* (from director of *The Lover*).

PATRICK WILLIAMS: *The Grass Harp*.

GABRIEL YARED: *English Patient*.

CHRISTOPHER YOUNG: *Head Above Water* (w/ Harvey Keitel), *Klironin* (thriller with Jessica Lange).

HANS ZIMMER: *Prince of Egypt* (animated musical, Dreamworks), *The Fan*, *Bishop's Wife*, *Old Friends*.

READER ADS

FEE INFO: Free: Up to five items. After five items, it's \$5 for an ad with up to 10 items; \$10 for an ad with up to 20 items; \$20 for up to 30 items; and add \$10 for each additional (up to) 10 more items. Send U.S. funds only to Lukas Kendall, RFD 488, Vineyard Haven MA 02568. FSM does not accept ads selling or wanting bootlegs.

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WANTED

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American President, The	Shaiman	9	Guns of Navarone, The	Tiomkin	30	North	Shaiman	6
American Tail, An	Homer	6	Havana	Grusin	6	Orlando	Motion/Potter	6
American Tail: Fievel Goes West	Homer	6	Hear My Song	Altman	6	Paper, The	R. Newman	6
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Cries Cross	Jones	7	Let Him Have It	Kamen	6	Star Trek: Volume 2 (Label X)	various	15
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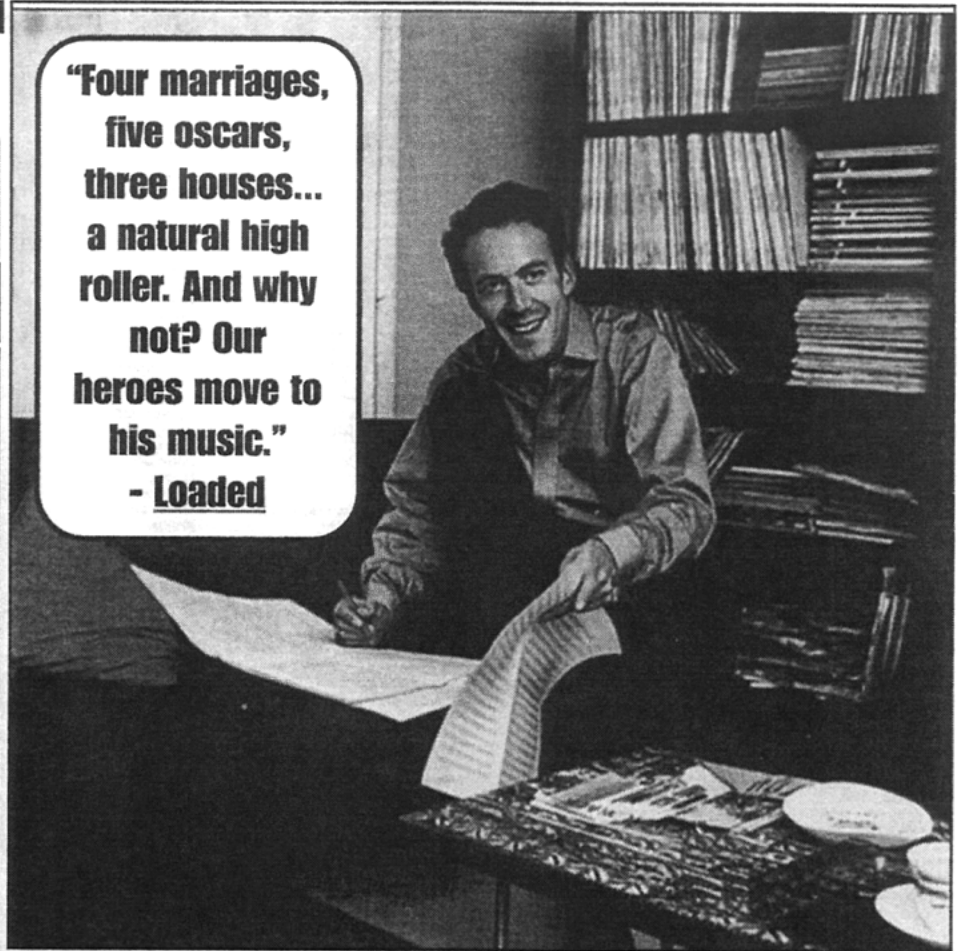
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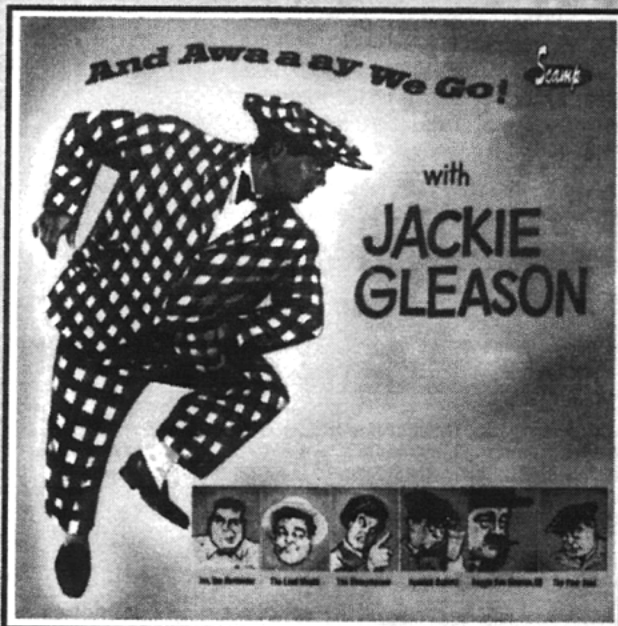
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TWISTIN' THE SCORES AWAY

MARK MANCINA on *Twister* and a steadily rising career

by ANDY DURSIN

Mark Mancina took a ride with director Jan DeBont on *Speed* two years ago, and it has led to a veritable *Money Train* of scoring assignments, making the composer one of the fastest rising stars on the film music scene. Since *Speed*, Mancina has scored Richard Donner's ill-fated attempt at an "art-house" action film (*Assassins*), the surprisingly successful Jonathan Taylor Thomas-Chevy Chase vehicle *Man of the House*, worked on television (*The Outer Limits*), and scored more action films than he'd probably care to remember (*Bad Boys*, *Money Train*). This summer finds Mancina scoring MGM's period drama *Moll Flanders*, with Robin Wright and Morgan Freeman, the kind of film that will probably get buried by his other seasonal offering, *Twister*, Jan DeBont's first film since *Speed*, and a movie that has already solidified itself as not only a special effects landmark, but one of the biggest box-office draws of recent years.

With his success in the film scoring field placing him firmly among Hollywood's most sought-after composers, Mancina (pronounced Man-chee-na) is now planning on merging his background in record producing and songwriting with his new role as a film composer. He plans on eventually going on a tour with guitarist Trevor Rabin, a friend and frequent collaborator, performing sections of his film scores live with big-screen and full orchestral accompaniment. While this is something a bit down the road, it is an idea that Mancina is actively pursuing, along with chasing after a new, different and (hopefully) more diverse set of film assignments.

Our interview was conducted May 20, 1996, shortly before *Twister* stormed its way past the \$100 million mark. I'd like to thank Mark for taking time out of his busy schedule to answer a number of questions about his past and present work, as well as his plans for the future.

Andy Dursin: Everyone in the country seems to be in a *Twister* frame of mind right now. You knew coming into the film that this was going to be a big summer blockbuster with huge special effects: What were your impressions on scoring a film that was so reliant on the special effects to tell its story?

Mark Mancina: The first thing was that I wanted to make sure that we didn't score music in areas where the sound effects would take over. That was important to me and I was very fortunate because Jan [DeBont, director] felt the same way. As soon as we sat down and looked at the movie, we realized that we should score in between the big tornado attacks, when we first see the tornadoes up to when we see them coming. Let's score that and get emotion there, and then let the sound effects take over when they need to take over, because the one thing I hate doing is scoring when I know that the sound effects are going to obliterate the music. I think it's just a waste of time.

AD: We all know that action movies have these horrible mixes that virtually erase the presence of the film score. I was surprised, having seen *Twister* in a DTS theater, that I was able to hear your music so easily.

MM: You really can. First of all, the guys who mixed the movie are the best in the business. They also mixed *Speed*, but I think in *Twister*, they were just... so focused. I went down to the stage a couple of times to hear where they were at, because I was really concerned about it. I thought, "You know, I'm going to see this movie and I'm not going to hear a piece of my music, and I've worked my butt off." But I went to the scoring stage and they were into the score. They were into the score, they were into the sound effects, and really excited by the movie, so they really wanted to make sure that it was right.

When I heard the first reel, I just sat back and said, "This is great!" You hear my music, it comes out, it's strong, and then you get into the dialogue and the tornadoes and the sound effects are great. The movie just seemed to work.

AD: Even though your colleague Jan DeBont directed the film, were you ever hesitant when first approached about going into a project that just seemed to have problems for a composer written all over it, in terms of not getting a favorable mix with one tornado after another in the movie, and little time in between?

MM: You know, there's a fear, I think, that runs through every composer. I would have to say that most composers lie if they said that, when they come away from the spotting sessions, when they actually look at the film and decide where the music goes and how much music there is and what style it's going to be, if they don't have this lump in their stomachs.

Because especially in my case, I just felt that I wanted this to be a great score for Jan. Here's a guy who gave me my biggest break, and now, he's at a point in his life where he can get any composer he wants. He can get John Williams, he can get Michael Kamen, he can choose anyone he wants, and he's chosen me to write the score. I was so flattered and a bit overwhelmed that I really wanted to do a great job and I was pretty nervous about it for quite a while.

AD: There's this big, broad Americana, Coplandesque theme you wrote to open the movie and use subsequently throughout the score. Because the tornadoes are the main thrust of *Twister*, and not the characters and personal drama, did you purposefully tailor your approach to suit the vast, immense power of the tornadoes?

MM: Well, I wish I could just sit down and come up with something like that immediately, but unfortunately, I can't. I sat down on acoustic guitar, and that was my main focus for a couple of weeks; I just wrote stuff on the guitar and recorded it. And actually, the back half of that [main] melody, which plays under dialogue in that sequence, came out of those acoustic guitar ideas. But I didn't have that front half. That didn't come until I really focused myself that this movie wasn't going to be about one, two or three themes, but was going to evolve and change just like the tornadoes do. In the beginning, they're beautiful and glorious, and as you go through the movie, they get darker and meaner, and the music needed to do that. There were 24 pieces of music scored in the movie, which isn't necessarily a lot, but every piece is different than the last, which made it a very difficult process.

AD: Would it have been easier for you to score the movie had it focused more on the characters and less on the tornadoes?

MM: That's hard to say. Scoring human interaction sometimes is very tricky, and obviously, the



key to scoring these people chasing after tornadoes rather than just doing silly chase music was tricky in itself. I wanted to do something else, I wanted to have some nice themes and an American flavor. I didn't want to write *Speed* or *Assassins*. I wanted to do something different.

You know, it's never easy. I've talked to so many film composers and everyone has a different method, a different way of doing it. But on one thing we all agree—there's no shortcut. It's always hard.

AD: You've said that you prefer working with a live orchestra whenever possible. I would imagine that *Twister* was your largest score yet, with the expansive orchestra and chorus. What were some of the challenges involved with recording all these elements?

MM: As for the orchestra, Sandy De Crescent does my music contracting, and the players I get in Los Angeles are absolutely the best. I get guys who come into the booth during playbacks. They're on a break, and they could go out, smoke a cigarette and have some coffee, but they don't. They come in, and they want to hear what it's sounding like and where we're at. They're very interested by the score and excited by it, and it makes [working with them] a pleasure. On this score, they were really into it, and they did such an amazing job.

The choir [160 people], however, was a different animal. Jan wanted to be very experimental with the choir, try out a lot of stuff, and we did. We did a lot of stuff that you wouldn't even recognize as choir in the score.

AD: *Speed* was a relatively inexpensive (\$30 million) action film for a major studio, yet *Twister* is over three times as expensive, and seems to have a lot more riding on it. Did you have as much creative freedom this time around?

MM: Again, I have to say that when I work with Jan DeBont, it is a very different situation than working with other directors. It's as if Jan and I are in a band; he gives me all the creative input I want. He lets me do whatever I want but, if he doesn't like it, he immediately tells me he hates it, and I have to start over.

On both movies, I was very free to create the kind of score I wanted to create. But that doesn't mean that I wrote whatever I wanted to and it was finished. Some cues on *Twister* I rewrote 12 or 13 times. So, it's very much a give-and-take, push-pull relationship.

AD: Did you feel any additional internal or external pressure from the higher budget and profile that *Twister* carried around?

MM: Yeah. The pressure I felt was that I knew this was going to be a strong movie, and that Jan doesn't do anything halfway. Even though the movie for the longest time didn't have any tornadoes in it while I was writing for it, I knew it was going to turn out strong and that the music had to be strong and right. So, it's difficult to be inside a director's head and know exactly what they want and what they're looking for.

AD: I imagine it had to be all the more difficult for Jan and the actors since they had to be filming the movie without any of those tornadoes physically there.

MM: Right. And there were some sequences where I had to do two completely different versions of a cue—one very vocal, with an a cappella choir, and the other very orchestral and big—because we didn't know, once the tornadoes were in there, how the music was going to sound. We knew it would look right, but we didn't know how it was going to sound.

AD: Another potential problem that you faced in *Twister* was the inevitable inclusion of numerous pop-rock songs. However, when I saw the movie, I was surprised that most of the songs were relegated to playing on the radio when someone was driving, and didn't detract from your score much at all. How did the whole situation with your score and the songs ultimately turn out?

MM: There was an upside to it. They were using the Who's "Won't Get Fooled Again" in a scene, and I told Jan, "Wouldn't it be great if, rather than use that synthesizer intro we all know from 'Won't Get Fooled Again,' what if we did it orchestrally?" So I treated it as if it were a piece of score and a cue, so that the music would start and people would think, "Oh, this is the score to the movie" or whatever, and wouldn't realize that this was actually the song until the Who comes in with their big power chords and Roger Daltrey's voice. Only then do you realize that you've been in an orchestral cue to a Who song. So I did it, and it sounded great... the only problem was that they decided they didn't want to use the Who. [laughs]

Then they decided to use Van Halen, and Jan told me, "Mark, I want you to do the same thing you did with the Who, but I want you to do it with Van Halen. Go over to Eddie's house, sit down with him. They're writing a song, check it out, see what you think, and see what you can do." So that's what I did. I went over to Eddie's house, we hung out, we listened to what they were working on, and we talked. I ended up writing a huge orchestral piece that's a cue that turns into Van Halen. Unfortunately, there were legal problems with putting that on the song album.

AD: I noticed that while I was watching the movie. The integration was seamless.

MM: I think it will go right by a lot of people. Some people won't even get that, but it was really exciting for me. I love Van Halen, and it was just a blast. I used to play in bands like that, and perform their songs, so it was just really fun to work with them on a different level.

AD: I would imagine that your background in record album production certainly came in handy there.

MM: It did. What was really funny was that Eddie played me the riff, which was in E, and I looked at it and I thought, "Okay, obviously I'm going to be writing this in E." Then I went home, and I worked on this cue for a week or so. Later, I got their mix from Bruce Fairbairn and I put it into the DAT player and loaded it up to do a

crossfade. Now, first of all, Van Halen tune down to E-flat normally so their guitars—when they play an E chord—are actually in E-flat. But, they had done so many takes, they were now actually a quarter step flat off that E-flat, and you can't tune an orchestra to that! [laughs] So I had to pitch their song digitally up a little bit so they were in E-flat and then I was able to write the cue in E-flat.

AD: How did the end credits music, with your themes integrated with Van Halen, come about?

MM: What happened was that Jan liked the piece that we had done in the middle of the movie so much that he said, "Can you do the same thing at the end?" Alex and Eddie have written this instrumental guitar solo, but I want your music and your themes to take us out of the movie, and then I want you to bring them in, without being able to hear a seam."

So, I had to do that, too. You know, these were hard assignments. This is hard stuff for me to do, but it's fun, and it's when it's right and it's finished, it's exciting. But it's not easy to do, and that was another place I had to do that. It was actually one of the last things I did.

AD: So, aside from those instances, none of the songs interfered with your spotting of the movie, or replaced a section of your score in the end?

MM: No. I think there was one place in Aunt Meg's house where my score started a little bit later than it was supposed to have because the song ran a little bit longer. But for the most part, in every scene I was going to score, the music stayed in. It was never lost because of the songs.

AD: And with that, I have to ask you, when is the score album coming out?

MM: You know, it's been a battle, and it's a difficult problem. They make more money off the songs than they do off the score albums. More people want to hear the Van Halen song than hear the main "Wheat Fields" cue from *Twister*. I've always thought that we should release them at the same time, put different covers on them, have one say "music of Mark Mancina," and on the other one, put all these bands on the front. The public understands, they know which one they want to buy. But the movie studios are always extremely nervous, as they were on *Batman* and *Forrest Gump*, that the score album is going to take away from the song album sales.

So, what they do is delay the score album from being released from record stores, and as of right now, my score album is not to be released until the middle of July.

AD: The same thing happened to you on *Speed*.

MM: Yes, the same thing happened to me on *Speed*. It's a very big disappointment to me because I worked very hard on that score, and I've been told repeatedly by people, "I want to hear the music from *Twister* again, but I went to the store, and all they had were the songs, and I don't want to hear the songs right now. I want to hear the orchestra stuff." And all I can say is, "Well, right now, you'll just have to come down to my studio and hear it there."

You know, I'm going to go out and tour at some point with Trevor Rabin. Trevor played guitar on *Twister*, and we want to go out and perform music that we're writing right now together, and also perform scores live from my movies. We want to bring a new life to film music, a little bit of a different perspective than, say, Michael Kamen and John Williams. I want to do my own take on it, and I want to get the footage from the films, and do something from *Speed*, *Twister*, *Moll Flanders*, *Bad Boys* live. I think it'll be really exciting.

AD: You would think that, since you're really into doing this, and whoever is backing you presumably knows there's an audience for film music, that there'd be no problem getting out a score album for *Twister* relatively soon.

MM: It's a funny thing. I don't know. I've been inundated with calls since *Twister* came out two weeks ago. It's made \$95 million in two weeks, and it's just incredible. I've been doing phone interviews, live interviews here in the studio, I just finished one for Japan, and everybody asks me the same thing—"Where can we get the music for the movie?" In fact, my publicist has been giving out cassettes of the "Wheat Fields" cue to people, and they're using it on Oprah and all the TV shows that are showing *Twister* things, so that they have some music.

But it's frustrating for me, because I can't give these people the music, or tell them where they can get the music, for a couple of months. And by that time, who cares about the score?

AD: How did the score album for *Speed* end up doing for you?

MM: Actually, it did pretty well. I was surprised when I got my first royalty check that there were that many units sold for *Speed* because it came out two months after the movie. But I think that people, for some reason or another, recognized the music in that movie. I think that *Twister*, for me, is a better music mix and there's a lot more variety in the score than there was in *Speed*, but people picked up on *Speed* for some reason. I got a lot of calls for a lot of movies from people who actually had that CD, and liked the music and the sound of it.

AD: I was fortunate enough to get a copy of your *Twister* themes, and it definitely sounds like there's more thematic material there to make a better rounded album.

MM: Well, it varies more, and it's not so electronic. *Speed* was about a 70-piece orchestra, but there's a lot of electronics. *Twister* is strictly orchestral; there's really very little electronics on it at all.

AD: I just listened to your score from *Moll Flanders*, and I'd imagine, first of all, that you must be happy scoring a movie that's not all car chases and digital effects.

MM: I really like that score and I love that movie, and that CD is coming out before the movie hits the theaters [June 14], so I'm really glad about it. The score comprises 90% of the album, in fact.

AD: I was somewhat surprised that your score seemed to be primarily electronic. Was that an economic decision?

MM: Yeah. Actually, on *Moll Flanders*, there are several soloists on every cue. All of the woodwinds are played by a guy named Fred Seldon, the acoustic guitar is myself and a friend of mine, Doug Smith, and the fiddle is a friend of mine from England. I used a string quartet to help emphasize the orchestra, and everybody pitched in and helped me on this score because we didn't have very much time, we didn't have very much money, and we wanted to make it emotional. Unfortunately, we didn't have the budget that we had on *Twister* to go out and hire a big orchestra and do it how I would have wanted to.

AD: So, you've done *Twister* and *Moll Flanders*, two movies that are far removed from each other in terms of genre and style. What kind of movie would you prefer to do? What was easier?

MM: I guess I'd have to say that *Moll Flanders* was easier. *Twister* was about the hardest movie I've done. I think that I really like doing emotional, lyrical movies and music. I do want to do

Speed 2 with Jan, because I know he'll make a great film, and we have a relationship. But, other than that, I'm really looking to do other projects. I'm going to be working with Disney, and I'm going to be working on different aspects of my career besides so-and-so's next big action picture. I'm not really interested in doing that sort of thing anymore.

AD: You made a comment that I found particularly interesting. You said that more record producers and songwriters, people like Michael Kamen and James Newton Howard, are getting into film scoring and are successful in doing so since they're well versed in scoring simple songs, have a "feel for the tune." How important is it for film scores to include melody and strong, memorable thematic material?

MM: I want to say that it depends on the movie, but I think that my favorite films and composers are the ones where I leave the theater and I still have one of the tunes in my head. Whether it be *E.T.* or *Gone with the Wind*, I can sing those tunes, and I leave the movie with something that I can take with me.

Now, that isn't to say that every movie needs a great melody, because sometimes it can be very corny, but I don't get anything out of orchestra music that is just showing me what the picture is already doing. If it's just accentuating what the movie's doing, hitting things and being very sporadic and percussive, it doesn't do anything for me. If it gives me a sense of melody or emotion that brings something else to what I'm seeing visually, then I get excited about it.

AD: Likewise, there are some composers out there who are schooled in all facets of composition, yet their music generally lacks the melodic quality many of your scores contain. You, on the other hand, are admittedly not completely able to handle all the hands-on elements of film scoring yourself, since you generally work with a "team" of orchestrators. Is this something that you'd like to handle in the future?

MM: It's an interesting question because I've been asked that a number of times before. Every single part, every single melody or counterpoint or harmony, I write myself. When I hire orchestrators, they don't come in and listen to a piano rendition of the cue and then orchestrate it. What they do is that they go into my computer and they write down exactly what I've written for every instrument in the orchestra. They're basically doing a take-down, copying exactly what I've done, doing it so that the right amount of players have each part, which is something that orchestrators know much more about than I do, and then we record it. I can play my themes from my movies on my computer with samplers and then play you the orchestra and you won't hear much of a difference other than real players, who obviously bring a whole new life to a cue. But, as far as the actual parts go, they're identical.

So, I feel that I do orchestrate my own cues and I write every single note that you hear. I just have a different method of doing it. I don't sit down with a pencil and paper and score these pieces out for every player. I write them for a keyboard. It's a different way of doing it, and there are several people who do it that way, and there a lot that don't, but it makes me feel very much a part of every note you hear because I know that I've slaved over it.

AD: I know that a lot of "younger" composers have trouble in that they often seem to lack the stature to overcome studio pressure or influence related to film scoring, i.e. having to score movies based solely on temp-tracks. As a relative newcomer to film scoring, and exempting your relationship with Jan DeBont on his films, has it

been difficult for you with this sort of thing, with having to deal with the temp-track and not being able to compose exactly what you'd want to?

MM: Yeah. I don't like temp-tracks and I generally ignore them. If the director wants me to follow the temp-track, then I usually say, "If you want that [music], then you need to get someone who will copy that, because I don't want to do it." I found in *Bad Boys* that the director of the movie and producer really liked *Speed*, and they had put my music from it all over *Bad Boys*, and they just wanted the same thing. I kept saying, "Look, I can't give you the same thing. I've got to give you something else, I've already done *Speed*." Then they said, "No, no, no, I don't want the same thing, but I want it to hit me the same way." And that's very difficult, because not only are you trying to copy yourself, but you're trying to copy yourself without copying yourself! I just felt that, for the four months I was on *Bad Boys*, I was in a rubber room.

It was very difficult, and since that movie, every time I have a meeting with a director, it's very important that I find out that they're hiring me for me, for what I will bring to their movie—not that they want me to sit down and copy what their editor has come up with for an idea for the music, because I just don't like to do that. On the last three or four films that I've done, I've been free to create, and come up with my own take for what to do on the movie.

There were even times on *Twister* where the film editor really didn't care for what I had done because he was very used to his temp-track. And I understand how that is, because I get used to it, too, but I just didn't want to do it. I didn't want to copy someone else's work, or my own.

AD: Going back a bit, were you ever inspired by a certain movie that propelled you into film scoring, or told you, "Gee, I could be scoring movies someday"?

MM: I never really felt I could do it. I just loved film music. I had studied classical music and composition for six years in college, and I was a classical guitarist, so I listened to a lot of orchestral work. When I would go see a movie, obviously I would hear the score, and I would key into it and say, "Wow! that's amazing." I was in college when *Star Wars* and *Jaws* were coming out, and I would go to the theaters and hear these scores and think, "This is the new classical music. This is the new, what you'd call 'serious' music of our time." But colleges don't look at it that way. They look at film music like commercial music, and that's absolutely ludicrous. Beethoven was commissioned to write a lot of the pieces that he wrote, and it's been through history that great pieces emerge from composers being hired to write them. There's nothing wrong with that, and there are great scores that are absolutely great pieces of music out there.

I remember I saw *Basic Instinct*, and Jerry's score for that was so great, particularly because it was just one theme. It worked out great because he could use it the same way so many times. Recently, Alan Silvestri did that for me on *Forrest Gump*. He had two or three pieces that he wrote that worked so well in several areas, and that is the hardest thing to do. It's like writing a great pop song. People look down at other people who are great pop-song writers, but I'll tell you, to write a three or four minute song is one of the hardest things there is to do. I'm sure that James Newton Howard and some of these other people will tell you the same thing because they've done it, and they know that it's difficult.

AD: During the last few years, the whole soundtrack album industry has gone through a resurgence, and original film scores have been one of

the main beneficiaries, at least in my view. With the increase in score albums, and soundtrack albums in general, how do you think the public currently perceives film music?

MM: You know, I don't know, but I can tell you this: I went to see John Williams at the Hollywood Bowl. When he started playing his scores, the place went crazy. It was sold out, and I looked at my agent, who is also John's agent, and I said, "This is incredible. People want to hear film music without going to see the movie." They're not just sitting there saying, "I don't even remember the music," they're actually really into the music. That's when I really felt motivated to perform my scores, once I had gotten a few more under my belt, hopefully that were successful. It made me really want to go out and see what kind of reaction I would get. I want to see how much people are into film music, see what countries are into it, because I'm sure there are some countries that are totally into it, and some countries that probably don't care about it. But I want to go find out.

AD: What's your plan for the touring process?

MM: I'm a singer, a guitarist, and a keyboardist. Trevor Rabin is a singer, actually a much better singer than I am, and a guitarist and keyboardist. We've worked previously on other projects, we've worked with Yes together, but we've always wanted to create something from scratch. We're going to do that as a vehicle for us to go out and tour, and, as I've said, perform scores live with picture behind us. Trevor has played on several of my scores, and he's actually going to score Steven Seagal's new movie himself, so we want to perform these things live, and bring an audience to it. Since my music in a lot of these movies isn't just orchestral—it can be orchestral with acoustic guitars, as in *Twister*, or orchestral with an entire band, as in *Bad Boys*—I want to do those things live, and maybe bring another generation of people to film music.

AD: I'm sure this is in the initial stages at this point.

MM: Yes. I've built a studio up in the mountains where I live, and I'm starting work on it now. Trevor and I are working on stuff, and we want to create an album first. We don't just want to go out and play film scores. We want to create something and put it out and use that as a vehicle to go out and perform these scores, because we want to do it right. We don't want to go out there with four guys in a club and play the score from *Speed*. [laughs] We want to do it with a full orchestra and do it right, and we have people really excited about it and into it, so we're just trying to put it together correctly. So as far as the time frame goes, I couldn't tell you when we're going to start playing, but this is a project that I'm very into doing and I've started doing it now.

Our initial plan is to start overseas. We don't want to do it in America first. We'd really like to go to, say, Italy, Japan, South America, somewhere where I'm a little bit more recognized, and Trevor is definitely more recognized. We'd like to go over there and work out the bugs and see what people react well to, get a feel for it, then come back here and do some really exciting concerts. Hopefully within the next year we'll be doing that.

AD: It must help that many of the films you've been scoring are the kind of action-oriented films that tend to do very well overseas.

MM: Yeah. Obviously, you can't go out and do *Moll Flanders* and expect people to get really excited about it. *Moll Flanders* has some really beautiful melodies and we can certainly play some of it live, but you show the bus rescue from

Speed or the big foot chase from *Bad Boys* and you perform that live, that's going to get people's hearts pumping. We really want to do that.

AD: I notice that *Speed 2* is on your list of upcoming projects, along with the potential tour. Anything else in the pipeline at this point?

MM: I did a song called "He Lives in You," which was on the *Rhythm of the Pridelands* album. It was a song that I wrote for *The Lion King* when I was producing the songs, but Elton John kinda had the gig already, so I kept the song in my back pocket. Later, Disney came to us and said, "We want to do another *Lion King*, sort of a sequel record, based on themes from Hans, themes from Elton John, and maybe something you have written." So I said, "Wow, I've got this song here," and I worked with Jay Rifkin on it, and they loved it so much that they made it the opening track on the album. Since then, Disney has been planning a *Lion King* Broadway show, like they did with *Beauty and the Beast*, and that song has now thrust itself into the musical. I'm going to speak with Disney in just a couple of weeks about being involved in some respects in the musical, because I'd like to make sure that—if that song is being used—I'd like to do the arranging and the producing of it. So, I'm going to get involved in that.

Other than that, I'm trying to get involved in projects that are going to allow me to keep working on this album with Trevor and look for projects that are different from what I've done in the past. So, I'm picking and choosing right now.

AD: I had read somewhere that "Can You Feel the Love Tonight" was written for a different sequence in *The Lion King*, and was changed at the last minute...

MM: It was actually a song that was submitted very early on by Elton. It really had no place in the movie for a long time, and we finally decided to scrap it. We even did a comedy version of it in the movie, and Elton heard that and said, "What the hell are you guys doing?" and we took it out! [laughs] But Elton felt it was such a strong song that it should really be in the movie and so, when the story shifted gears and became a little bit more romantic at one point, we were able to use that song. And, of course, they came to me and said, "Now, you've got to make this Elton John ballad sound like it is African somehow. It's got to fit in this movie." So, I came up with different arrangements and methods, and I had to do several versions of that song.

[Incidentally], "Hakuna Matata" was a real afterthought. That song did not exist until the very last two or three weeks of that movie. And again, they had Elton on a piano and they brought it to me, and we had to make this workable. First of all, you had to have Pumbaa and Timon singing this thing. Secondly, you can't have piano and vocals, because what does that have to do with this movie? They had these great animation ideas with worms and everything, so I thought a clarinet could slip and slide like a worm, and I ended up getting a guy on brushes, a clarinetist, an accordion player, and an upright bass, and I said, "Here's what we're gonna do." It was really fun.

AD: It's interesting because most people think that Elton John had everything to do with the songs...

MM: Yeah, or Hans. I know. Whatever, I get royalty checks from it, so I don't really care. [laughs]

AD: Right, you're "on" the album...

MM: Yes, I'm on the album. I've never actually even met Elton John, so what can I tell you? [laughs]

AD: One last question. What, in your own mind, defines "the best" film music? What is the potential that a score can bring to a movie?

MM: It has to bring emotion to the movie. People hear the word emotion, and they usually think "love," or they think "sad," but that's not what I'm talking about. I'm talking about emotion. And the only way that you can really describe that to someone is to turn the sound off of *Jurassic Park*, or *E.T.*, or *Jaws*, and watch it. See how long you can sit there and watch a sequence. Then turn it back on, and turn it up, and listen to it with music. The difference is the emotion that music brings to a movie. That is the key, whether it be danger, excitement, whatever. It needs to bring that movie up to a new level without focusing you solely on the music.

I'm sure that's very difficult for you, because it is for me. When I go to the movies, I listen to every note of the music. But, for the general public, they really shouldn't. You don't want to take them out of the movie with the music. You want them to be on the ride, and you want the music to be such a part of the film that they're married. You can't watch the movie without hearing the music. For example, there's a point, somewhere in *Twister*, where the themes became the movie. I don't know when that happened, but they finally did somewhere along the way. That's what you're really trying to accomplish.

Mark Mancina discussed *Speed* in FSM #48 (August 1994); Hans Zimmer discussed *The Lion King* in #49 (September 1994). Avert thy eyes downward for backissue ordering information.

FILM SCORE MONTHLY BACKISSUES

Send to RFD 488, Vineyard Haven MA 02568; postage is free. U.S. funds only. Take all of 1993 (#30/31-#40) for \$20 (\$6 off!). Take all of 1994 (#41-52) for \$22 (also \$6 off!). Take all of 1995 (#53-64) for \$22 (yet again \$6 off!). Most 1993 issues are xeroxes (sorry).

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#41/42/43, January/February/March 1994, 48 pages. Elliot Goldenthal, James Newton Howard, Kitaro and Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns overview; 1993 in review. \$4

#44, April 1994, 24 pages. Joel McNeely, Basil Poledouris (*On Deadly Ground*); SPFM Morricone tribute report and photos; lots of reviews. \$3

#45, May 1994, 24 pages. Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews. \$3

#46/47, June/July 1994, 24 pages. Patrick Doyle, James Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Mancini; overview: Michael Nyman music for films, collectible CDs. \$3

#48, August 1994, 24 pages. Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring film composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling soundtracks. \$3

#49, September 1994, 24 pages. Hans Zimmer, Shirley Walker; Laurence Rosenthal on the Vineyard; Hans Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market. \$3

#50, October 1994, 24 pages. Alan Silvestri (*Forrest Gump*), Mark Isham; sex and soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes. \$3

#51, November 1994, 24 pages. Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*New Nightmare*), Lukas's mom; the music of *Heimat*, *Star Trek* Part 1; promo CDs. \$3

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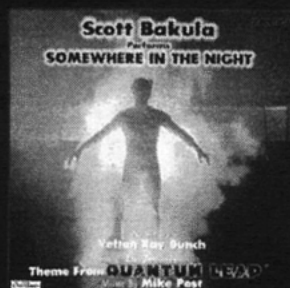


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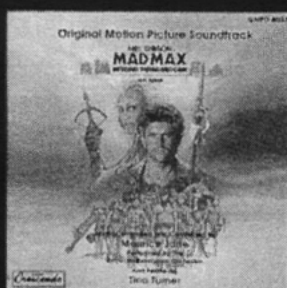
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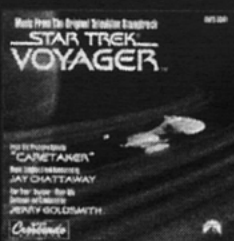
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...After seeing that the new Third Edition of the *Film Composers Guide* was finally available (at a generous \$5 discount to FSM readers—which almost pays for shipping and handling), I quickly ordered one, and it arrived in just a few days. Imagine my surprise, shock and dismay to discover right away that three most important names had been dropped entirely from the whole book, in both the "living" and "Notable Composers of the Past" sections—no credits listings anywhere! They are (hold on now!): Miklós Rózsa (only the most revered and respected film composer), the prolific Hans Salter (who merited 2 1/4 pages of film credits in the First Edition), and the renowned Christopher Palmer!

Since Rózsa and Palmer died in 1995, and Salter in '94, it is obviously a computer error not to have simply moved their block of credits to the "Composers of the Past" section. But what a monumental mistake!—especially since all three names were at least listed in the two-page "Index of Notable Film Composers," the names-only reference list before the actual credits section. Not to dwell on this morbid subject, but a few other names of composers who have passed away include Brian Easdale, Bruno Nicolai, Toru Takemitsu and Morton Gould (all still listed as working and presumably available for hire).

By the way, as a further insult to Miklós Rózsa, his Oscar listings in the "Academy Awards" compilation on page 351 (which unaccountably begins in 1955), misspells Rózsa's name ("Rosza") in the two credits listed (1959 *Ben-Hur* and 1961 *El Cid*). Not to nitpick, but a few other simple omissions detected in the First Edition and still not updated: no listing anywhere for Toshiro Mayuzumi (whose inspiring score for *The Bible* is brilliant), Alexander Laszlo (who had 23 scores listed in Clifford McCarty's original 1953 book of film composers' credits, and whose terrific *Forbidden Island* is one of my favorite—and earliest—soundtrack albums), plus the contribution of Jackie Gleason to *Gigot*. I'm sure other omissions can still be found.

Granted, the book is still a valuable resource, and beautifully laid out, organized and printed. As a working composer and collector of film music for over 30 years, I respect the book's total achievement and purpose; and it's definitely worth the \$50. But still, with such glaring mistakes and omissions, one wonders just how careful and redundant the editing process was. Let's hope that by the next edition their computer program is fixed and capable of just moving an entire listing from one section to another (when a composer dies) without losing it completely; or maybe even better, get Steven Smith back on the job.

Steven Schwartz
233 E Wacker Drive, Suite 2813
Chicago IL 60601

...I believe the "controversy" regarding Morricone's *Days of Heaven* mentioned in Ben Vanaman's list of Desert Island movies is the fact that the main title is actually the "Aquarium" movement from Saint-Saëns's *Carnival of the Animals* and that much of the rest of the score is based upon the chord progression of the

same piece. Personally, I see nothing wrong with this. Saint-Saëns is given credit on the soundtrack album and in the film. This is a gorgeous, moving and appropriate score which accounts for much of the success of the film itself. Morricone's use of Saint-Saëns is certainly preferable to the abominations perpetrated against Tchaikovsky's Violin Concerto by the Oscar-winning Bill Conti for *The Right Stuff*, Dvorak's New World Symphony by Rick Wakeman in *Crimes of Passion* (although this is hard to beat for "camp" value), or Copland's Appalachian Spring by the usually witty and resourceful Marc Shaiman in *The American President*.

Roger Grodsky
12 Nonantum Street
Brighton MA 02135

Michael Fishburg added that the *Days of Heaven* main title is being used "to evoke turn-of-the-century period charm in a commercial currently running on British TV for an American cake company, Entenmann's Cakes."

...I made up a list of ten Desert Island recordings that are strange, but not guilty pleasures. (I love these scores too much to feel guilty.)

Close Encounters of the Third Kind (1977), John Williams, performed by The Electric Moog Orchestra.

Day of the Dead (1985), vocal by Sputzy Sparacino.

Flash Gordon (1980), Queen. Sam J. Jones will kick your ass, Lukas.

Godzilla vs. The Smog Monster (1971), main vocal song under opening credits. The *Godzilla* people know of what I speak.

King Kong (1976), John Barry, performed by Barry White's Love Unlimited Orchestra on 45 rpm. If anybody has this for sale please contact me, mine is cracked.

Music Inspired by Star Wars and Other Galactic Funk (1977), Meco. Disco, disco, disco!

Orca (1978), main vocals over beginning and ending credits by Carol Connors, "We Are One."

Shriek of the Mutilated (1974), "Popcorn" performed by Hot Butter aka Gershon Kingsley.

Spider Baby (1964), main theme song sung by Lon Chaney, Jr. Available on *Not of This Earth! Film Music of Ronald Stein*.

To Sir with Love (1969), Lulu songs.

Charles Park, Jr.
1944 Longview Drive
Lancaster PA 17601

Don't forget Roy Budd's *Fear Is the Key*, Schiffrin's *Enter the Dragon*, Grusin's *Three Days of the Condor* and *Elmer Bernstein's unreleased Saturn 3*.

...It was interesting how John S. Walsh handled Williams, Goldsmith and Horner in his "Influential Composers" article, explaining the major cons of Horner and Williams and praising Goldsmith. Goldsmith experiments so much with his music. One complaint about his album releases is that he hates action cues (so I've heard) and ironically he writes fantastic action music. It seems now Goldsmith wants to be the concert-hall guy like Williams. Horner has given each film what the producers etc. want, essentially a musical equivalent to cream of wheat: no matter how he flavors it, it's the same boring slop. Yet one could compare the Horner slop to Goldsmith's recent *City Hall*. A slop of a score itself, but I saw the film before getting the album and I barely heard more than 15 minutes of music. The film really didn't

need a score yet it has one. I noticed that the timpani was a driving force (yeah, da drummer carries da melody!) and that Goldsmith's intent was to accentuate city officials and the city emotionally a la Alex North. *City Hall* in fact seemed a made-for-television class of movie.

On another topic, action music and pop music are mindless, and thus deserve no intellectual explanation? That is complete bullshit. It is enjoyable, however, hearing both sides of the slaughter. Like for Hans Zimmer's *Broken Arrow*. Upon reading two reviews tearing the score to pieces, I thought about the score. I saw a preview for the film and it looked stupid but I like Zimmer's stuff so I got the CD. All it is is techno mickey mousing and enjoyable on that level. If the film is schlock shouldn't the music be too? Jeff Bond and Lukas Kendall are both right in their reviews and I agree wholeheartedly; except away from the film this intense, aggressive, synth-pop won't put you to sleep like Cliff Eidelman likes to do and has none of that intellectual bullshit to dig deep for. Oh well, that's what we have *Rambo* and Goldsmith for. In any case, I'm a fanatic and love what all the composers have to offer. So bring on the shovels and pile that intellect high!

Jeremy Moniz
4016 Somerset
Casper WY 82609

...The Ten Most Least Influential Film Writers:

10. John S. Walsh.
9. John S. Walsh.
8. " " "
7. You get the idea!

What a bogus piece of crap! Pictures good but not nearly enough to save the piece.

Larry Fleming
PO Box 768
Bethel CT 06801-0768

John Walsh responds:

...If readers want to ignore the word "influential" in my articles, nothing I add will help them. I picked the scores I did not because they were the most innovative, the first of their kind or they made kiddies run out to buy them but because others followed in their path. But if one FSM reader is angered by my writing, then it's all worth it!

Dariusz Janczewski: I put both *A Streetcar Named Desire* and *The Man with the Golden Arm* on the list because North's score began a turning away from the studio-Romantic standard, while Bernstein's really signaled the start of the jazz-style score, more focused on the ensemble aspect, less on North's modern orchestral sound. They are very different attacks in the anti-standard revolution. As for *Sorcerer*, it was a forerunner of the Jarre/Horner/Young atmosphere score but I don't think it was much of an influence (unless those were the three people who actually paid to see the flick in first run). I don't see how, listening to the synth junk that copied it, *Halloween's* position can be denied.

Alex Zambra: I can see why people find Herrmann's style emotionally muted when compared to today's wildly sentimental scores. His work reminds me of Rózsa's comment that all film music should sound like it's missing something when divorced from the film because it's incomplete. (I think it was Rózsa.) *Psycho* and others are musical support structures for their films that are not as interesting on their own the way *Obsession*, *Citizen Kane*, *Devil* and *Daniel*

Webster and the Harryhausen scores are. These latter scores are quite evocative on their own, like program music. (I don't listen to scores to bring the films back—most movies are bad, some have good music despite the failings of the inspiration.) And although it was popular, I don't see *Dr. No* as being particularly influential but as part of the Golden Age filmjazz (new non-word!) wave.

Richard N. Bush: If you want to disagree with my opinions of Steiner and *King Kong's* influence that's fine, but don't put words in my mouth. See the first paragraph/first sentence and third paragraph/third sentence of my Influential Scores article and you'll find I never claimed Steiner created anything out of whole cloth. I humbly suggest Heinz Roemheld did not invent the leitmotif, synchronized sound or imitation of natural sounds, and I already said the methods Steiner used came from opera and silents. To deny that Steiner got the ball rolling with *Kong* is both ignorant and snotty, a trait shared by a lot of film music geeks who love to dig up obscure work by obscure composers and scream, "Someone used a cornet before *Kong*—gold, ha-ha, he's a fraud!" It's like denying that an awful piece of junk like *Halloween*—not the first or best movie about a nut stalking someone with a knife—did not influence many films that followed it. The worth of these films and scores is not what's at issue but how their existence shaped the art form. I'm sorry Mr. Bush, but Heinz Roemheld was a minor composer little remembered today, while I'd bet *Kong* is known by every composer working in film. The last paragraph of your letter makes points I made in the very article you're so ripped about. (I do thank you for referring to these creaking bones as "younger," though.)

Robert Merritt: Morricone was in and out of both articles several times, and I agree with your assessment, but I couldn't see dumping one of the other choices for him. (If I had a few more spots I might have included *The Good, the Bad and the Ugly* as well as *Star Wars* and *Star Trek: The Motion Picture* *Every-one'd Like to Forget*.)

John M. Stevens: Rózsa's death had nothing to do with his exclusion from my list. I just mentioned it because I'd noted his style had long passed from the soundtrack scene. I apologize for not checking with you first, sir. Your constant attacks on those who don't worship Rózsa in a Stevens-approved manner reveal how frightened, sad and insulted one can become when one gets wrapped up in this or any other hobby. From what I've read of his kind nature, Rózsa would be embarrassed to have you threatening people with baseball bats and making childish, irrelevant opinions of Thomas Newman's physical appearance. (You jealous or something?) Putting down a truly talented composer is such a wonderful way to honor Rózsa's legacy. And it's a real howl to be called "frightful, snobbish and self-centered" by someone who wishes torture on people who disagree with him.

I like these responses better than "desert island" lists because people name one choice and support it. Overall I think these discussions reveal just how few great scores there have been. The sad truth is that most are vastly overrated, their value gilded by nostalgia.

John S. Walsh
365 Walpole St
Canton MA 02021

Desert Island Movies

Here they are: the final top 10 favorite movie/score lists. A few people asked to change their entries after publication; sorry, no can do. However, I will add that Moacyr Schukster wanted to mention a Czech film by the U.S. title of *The Cassandra Cat* or *That Cat* (1963), with music by Svatopluk Havelka, directed by Vojtech Jasný. "It is a beautiful film and the original music is almost magic."

Amin Matalqa, Dunoon, OH, age 20:

Superman (1978), John Williams.
Rocky (1976), Bill Conti.
E.T. (1982), John Williams.
Schindler's List (1993), John Williams.
Robin Hood: Prince of thieves (1991), Michael Kamen.
Dances with Wolves (1990), John Barry.
Batman (1989), Danny Elfman.
Field of Dreams (1989), James Horner.
The Adventures of Baron Munchausen (1989), Michael Kamen.
Omen Trilogy (1976-81), J. Goldsmith.

I didn't mention *Star Wars 1, 2 and 3* because everyone has already. Also I would add Poledouris's *Lonesome Dove* from TV; it really made me love all the characters by the end of the six hours.

Kristinn Valdimarsson, Reykjavik, Iceland, age 23:

Star Wars Trilogy (1977-83), Williams.
Ben-Hur (1959), Miklós Rózsa.
Raiders of Lost Ark (1981), Williams.
Great Mouse Detective (1986), Mancini.
Dances with Wolves (1990), John Barry.
Little Mermaid (1989), Alan Menken.
Hook (1991), John Williams.
First Knight (1995), Jerry Goldsmith.
Batman (1989), Danny Elfman.
Clear and Present Danger (1994), James Horner.

Rick Neely, Savannah, GA, age 24:

Sunset Boulevard (1950), F. Waxman.
The Wild Bunch (1969), Jerry Fielding.
North by Northwest (1959), Herrmann.
Star Wars Trilogy (1977-83), Williams.
Ben-Hur (1959), Miklós Rózsa.
Citizen Kane (1941), B. Herrmann.
Star Trek II: The Wrath of Khan (1982), James Horner.
Vertigo (1958), Bernard Herrmann.
Ran (1985), Toru Takemitsu.
Die Hard (1988), Michael Kamen.

Incidentally, for those looking for great scoreless movies, I recommend *The China Syndrome*.

Mike Baronas, Worcester, MA, age 26:

Glory (1989), James Horner.
Paura nella itta dei morti viventi (aka *City of the Living Dead*, 1982), Fabio Frizzi.
Empire Strikes Back (1980), Williams.
Hellbound: Hellraiser II (1988), Christopher Young.
Day of the Dead (1985), John Harrison.
Raiders of Lost Ark (1981), Williams.
Unforgiven (1992), Lennie Niehaus.
Suspiria (1977), Goblin.
Watership Down (1978), A. Morley.
Strange Brew (1983), Charles Fox.

Jeremy Moniz, Casper, WY, age 26:

Saturn 3 (1980), Elmer Bernstein.
Link (1986), Jerry Goldsmith.
Caveman (1981), Lalo Schiffrin.
Predator (1987), Alan Silvestri.
Cool World (1992), Mark Isham.
Mishima (1985), Philip Glass.
The Razor's Edge (1984), Jack Nitzsche.
Sorcerer (1977), Tangerine Dream.
Ghost and Mrs. Muir (1947), Herrmann.
The Thing (1982), Ennio Morricone.

Jeffrey K. Howard, Las Vegas, NV, age 29:

Home Alone (1990), John Williams.
Superman (1978), John Williams.
Star Trek: The Motion Picture (1979), Jerry Goldsmith.
Pinocchio (1940), Leigh Harline, Paul J. Smith.
North by Northwest (1959), Herrmann.
Dave (1993), James Newton Howard.
Laura (1944), David Raksin.
Awakenings (1990), Randy Newman.
Casablanca (1942), Max Steiner.
Never Cry Wolf (1983), Mark Isham.

Sidnei Alexandre Martins, São Paulo, Brazil, age 30:

Ben-Hur (1959), Miklós Rózsa.
Once Upon a Time in America (1984), Ennio Morricone.
The Mission (1986), Ennio Morricone.
Once Upon a Time in the West (1968), Ennio Morricone.
Cinema Paradiso (1989), E. Morricone.
Raiders of Lost Ark (1981), Williams.
Lawrence of Arabia (1962), M. Jarre.
The Professionals (1966), Maurice Jarre.
How Green Was My Valley (1941), Alfred Newman.
Magnificent Seven (1960), E. Bernstein.

Favorite composer: Ennio Morricone.

Charles Park, Jr., Lancaster, PA, b. 1966:

Cat People (1982), Ennio Morricone.
Chariots of the Gods? (1973), Peter Thomas Sound Orchestra.
Excalibur (1981), Trevor Jones.
Ghost and Mrs. Muir (1947), Herrmann.
Inferno (1980), Keith Emerson.
On Her Majesty's Secret Service (1969), John Barry.
Once Upon a Time in the West (1968), Ennio Morricone.
A Picnic at Hanging Rock (1975), Zampir.
The Reincarnation of Peter Proud (1975), Jerry Goldsmith.
To Live and Die in L.A. (1985), Wang Chung.

Also *The Wild Bunch*. I feel guilty about leaving a lot of great recordings behind. There are so many great John Barry, Jerry Fielding and 1970s Goblin scores.

Michael Rhonemus, Bluffton, OH, age 30:

Hoosiers (1986), Jerry Goldsmith.
Star Wars Trilogy (1977-83), Williams.
Ben-Hur (1959), Miklós Rózsa.
The Adventures of Baron Munchausen (1989), Michael Kamen.
The Man Who Would Be King (1975), Maurice Jarre.
Omen Trilogy (1976-81), J. Goldsmith.
Much Ado About Nothing (1993), Patrick Doyle.
Journey to the Center of the Earth (1959), Bernard Herrmann.
Amadeus (1984), Mozart.
Logan's Run (1976), Jerry Goldsmith.

Is that weird enough! Letterboxed versions are preferred.

Jim Cleveland, Danville, VA, age 35:

Obsession (1976), Bernard Herrmann.
Close Encounters of the Third Kind (1977), John Williams.
Hoosiers (1986), Jerry Goldsmith.
Legend (1985), Jerry Goldsmith.
Ghost and Mrs. Muir (1947), Herrmann.
Cocoon (1985), James Horner.
Jaws 2 (1978), John Williams.
North by Northwest (1959), Herrmann.
Islands in the Stream (1977), Goldsmith.
Rudy (1993), Jerry Goldsmith.

Runner-up: *Forrest Gump* (Silvestri).

Stefan Schlegel, Mössingen, Germany, age 35:

El Cid (1961), Miklós Rózsa.
Tess (1979), Philippe Sarde.
The Fury (1978), John Williams.
Le Mepris (1963), Georges Delerue.
Il Deserto dei tartari (1977), Morricone.
Vertigo (1958), Bernard Herrmann.
The Sea Hawk (1940), E.W. Korngold.
The Fall of the Roman Empire (1964), Dimitri Tiomkin.
Madame Bovary (1949), Miklós Rózsa.
How Green Was My Valley (1941), Alfred Newman.

It's too bad I have to leave out *The Night of the Hunter*, *Once Upon a Time in America*, *Cinema Paradiso*, *Obsession*, *Pandora* and *the Flying Dutchman*...

Shingo Nishimura, Tokyo, Japan, age 39:

Henry V (1945), Sir William Walton.
Quo Vadis? (1952), Miklós Rózsa.
Chikyū Bouei-gun (aka *The Mysterians*, 1957), Akira Ifukube.
Psycho (1960), Bernard Herrmann.
OHMS (1969), John Barry.
Jaws (1975), John Williams.
The Tin Drum (1979), Maurice Jarre.
Never Cry Wolf (1983), Mark Isham.
The Cook, The Thief, His Wife and Her Lover (1989), Michael Nyman.
Batman Returns (1992), Danny Elfman.

Guy Reid, Stratford, Ontario, Canada, b. 1956:

Spartacus (1960), Alex North.
Man's Favorite Sport? (1964), Mancini.
Chinatown (1974), Jerry Goldsmith.
Strangers When We Meet (1960), George Dunning.
What Ever Happened to Baby Jane? (1962), Frank De Vol.
E.T. (1982), John Williams.
Cool Hand Luke (1967), Lalo Schiffrin.
Wait Until Dark (1967), Henry Mancini.
Come Back, Little Sheba (1952), Franz Waxman.
Ghost and Mrs. Muir (1947), Herrmann.

Bonus: *Some Came Running*. Trivia: ever notice how "Waltz of the Fortune Cookies" by Previn sounds like a Newman cue from *Diary of Anne Frank*?

Alan Andres, Boston, MA, age 42:

Vertigo (1958), Bernard Herrmann.
Fahrenheit 451 (1966), B. Herrmann.
Ivan the Terrible (1943-46), Prokofiev.
Drowning by Numbers (1987), Nyman.
Mishima (1985), Philip Glass.
Henry V (1945), Sir William Walton.
Hamlet (1964), Dimitri Shostakovich.
Heimat (1984-93), Nikos Mamangakis.
Pather Panchali (1955), Ravi Shankar.
Once Upon a Time in the West (1968), Ennio Morricone.

As a similar exercise, here is a random list of neglected film scores (i.e. all crucial to the success of the films, yet seldom cited, written about or recorded): *The Hidden Fortress*, *Ivan's Childhood*, *Le Voyage en Ballon*, *Odd Man Out*, *The Dekalog*, *L'Aventura*, *Chimes at Midnight*, *Kaos*, *Allonsan*, *Oliver Twist* (Bax), *King Lear* (Shostakovich), *Shoot the Piano Player*, *Garden of Evil*, *The Rocking Horse Winner*, *Yojimbo*, *Berlin Alexanderplatz*, *Sweet Smell of Success*.

Arthur Grant, Los Angeles, CA, b. 1954:

Once Upon a Time in America (1984), Ennio Morricone.
The Best Years of Our Lives (1946), Hugo Friedhofer.
Dead Ringers (1988), Howard Shore.
The Lost Weekend (1945), M. Rózsa.
Planet of the Apes (1968), J. Goldsmith.
Vertigo (1958), Bernard Herrmann.

Hunter in the Dark, Masaro Satoh.
Spartacus (1960), Alex North.
The Wild Bunch (1969), Jerry Fielding.
The Ipcress File (1965), John Barry.

Some outstanding scores to disappointing films: *The Robe*, *The Bible*, *Return to Oz*, *The Big Country*.

Roger Grodsky, Brighton, MA, age 43:

Days of Heaven (1978), E. Morricone.
To Kill a Mockingbird (1962), Elmer Bernstein.
A Patch of Blue (1965), J. Goldsmith.
7th Voyage of Sinbad (1958), Bernard Herrmann.
Vertigo (1958), Bernard Herrmann.
Stavisky (1974), Stephen Sondheim.
Murder on the Orient Express (1974), Richard Rodney Bennett.
Thoroughly Modern Millie (1967), Andre Previn, Elmer Bernstein.
Kings Row (1942), E.W. Korngold/Star Wars (1977), John Williams.
Gone with the Wind (1939), M. Steiner.

Larry Blamire, Belmont, MA, age 44:

Moby Dick (1956), Philip Sainton.
Black Narcissus (1946), Brian Easdale.
On the Waterfront (1954), L. Bernstein.
Force of Evil (1948), David Raksin.
Samurai Trilogy (1954-56), Ikuma Dan.
Firecreek (1968), Alfred Newman.
Where Eagles Dare (1969), R. Goodwin.
Garden of Evil (1954), B. Herrmann.
Jaws (1975), John Williams.
Journey to the Beginning of Time (1954), E.F. Burian.

Peggy J. Stone, San Diego, CA, b. 1951:

Ben-Hur (1959), Miklós Rózsa.
El Cid (1961), Miklós Rózsa.
Spartacus (1960), Alex North.
Lawrence of Arabia (1962), M. Jarre.
Great Escape (1963), Elmer Bernstein.
Days of Heaven (1978), E. Morricone.
Empire Strikes Back (1980), Williams.
Conan the Barbarian (1982), Poledouris.
The Mission (1986), Ennio Morricone.
Glory (1989), James Horner.

Honorable mentions: *The Wind and the Lion*, *Nicholas and Alexandra*, *Jane Eyre* (Williams) and, yes, *Braveheart*.

A. Zambra, Houston, TX, age 46:

The Omega Man (1971), Ron Grainer.
Two Mules for Sister Sara (1970), Ennio Morricone.
My Life (1993), John Barry.
Follow Me (aka *The Public Eye*, 1971), John Barry.
El Cid (1961), Miklós Rózsa.
The War Lord (1965), Jerome Moross.
The Great Race (1965), Henry Mancini.
Malice (1993), Jerry Goldsmith.
Planet of the Apes (1968), J. Goldsmith.
Zorro, the Gay Blade (1981), Ian Fraser.

Bonus: I'm Hornerphobic, but *Braveheart* is a great movie and soundtrack, especially the cue "For the Love of a Princess." I would have used *First Knight*'s score for *Braveheart*—the mind wonders with possibilities!

David Rimmer, New York, NY, age 46:

Psycho (1960), Bernard Herrmann.
North by Northwest (1959), Herrmann.
8^{1/2} (1963), Nino Rota.
Rebecca (1940), Franz Waxman.
Days of Heaven (1978), E. Morricone.
The World of Her Orient (1964), Elmer Bernstein.
Cold Turkey (1971), Randy Newman.
E.T. (1982), John Williams.
Carrie (1976), Pino Donaggio.
The Adventures of Robin Hood (1938), Erich Wolfgang Korngold.

Honorable mentions: *The Last Picture*

Show, which consists entirely of music emanating only from character-activated sources: radios, record players, TVs, nothing external or directorial; *Breakfast at Tiffany's* for having the best movie song ever, "Moon River" (Mancini/Mercer); *Zorba the Greek* (1964, Theodorakis); *Carousel* (1956), Rodgers and Hammerstein, the best score ever for a musical; John Ford for incorporating so many great classic American folk tunes into the scores of his movies; Howard Hawks for having such a cool, jazzy way of casually tossing throwaway musical numbers (*Only Angels Have Wings*, *To Have and Have Not*) into his movies; and Prokofiev for the *Lt. Kije* suite.

Edward C. Moore, Chicago, IL, b. 1944:

The Tall T (1957), Heinz Roemheld.
Night Passage (1957), Dimitri Tiomkin.
Decision at Sundown (1957), Heinz Roemheld.
Gunfight at OK Corral (1957), Tiomkin.
Last Train from Gun Hill (1959), Dimitri Tiomkin.
I Bury the Living (1958), Gerald Fried.
The World, the Flesh and the Devil (1959), Miklós Rózsa.
Naked and the Dead (1958), Herrmann.
Baby Face Nelson (1957), Van Alexander.
Rat Race (1960), Elmer Bernstein.

The first two on the list started my interest in film music at age 11. For 15 years I played trombone professionally. I also acquired an extraordinary taste for classical music through Stravinsky. Thank you ever so much Heinz and Dimitri wherever you may be.

Jerry Carsman, Fair Oaks, CA, age 58:

The Natural (1984), Randy Newman.
The Black Stallion (1979), Carmine Coppola, Shirley Walker.
Silent Running (1971), Peter Schickele.
Days of Heaven (1978), E. Morricone.
Toys (1992), H. Zimmer, Trevor Horn.
Memphis Belle (1990), George Fenton.
The Robe (1953), Alfred Newman.
Casablanca (1942), Max Steiner.
Kings Row (1942), E.W. Korngold.
Grand Canyon (1991), J.N. Howard.

Also: *Steel Magnolias*, *The Piano*, *Guns of Navarone*, *On the Beach*, *Vertigo*, *North by Northwest*, *The Big Country*, *Witness*, *Chariots of Fire*. I would gladly give them all up for one Beethoven symphony. My existence depends on classical music. I have listened to and enjoyed film and classical music for over 50 yrs. and enjoy sharing them with others.

Albert K. Bender, Los Angeles, CA:

Gone with the Wind (1939), M. Steiner.
King Kong (1933), Max Steiner.
Charge of the Light Brigade (1936), ".
Now, Voyager (1942), Max Steiner.
A Summer Place (1959), Max Steiner.
The Big Sleep (1946), Max Steiner.
Since You Went Away (1944), Steiner.
The Informer (1935), Max Steiner.
Adventures of Don Juan (1948), M.S.
The Searchers (1956), Max Steiner.

All by the grand daddy of film music: Max Steiner. My next ten would also be Max Steiner and I am really sincere: *Adventures of Mark Twain*, *Dark at the Top of the Stairs*, *Casablanca*, *Helen of Troy*, *The Flame and the Arrow*, *Key Largo*, *Band of Angels*, *Virginia City*, *Dodge City*, *All This and Heaven Too*.

John Paul Dolmage, Los Angeles, CA:

Obsession (1976), Bernard Herrmann.
Dances with Wolves (1990), John Barry.
Body Heat (1981), John Barry.
Psycho (1960), Bernard Herrmann.

Schindler's List (1993), John Williams.
The Mission (1986), Ennio Morricone.
The Reivers (1969), John Williams.
The Lion in Winter (1968), John Barry.
Mosquito Coast (1986), Maurice Jarre.
Our Mother's House (1967), G. Delerue.

Ronald Mosteller, Vale, NC:

Ben-Hur (1959), Miklós Rózsa.
El Cid (1961), Miklós Rózsa.
The Robe (1953), Alfred Newman.
Doctor Zhivago (1965), Maurice Jarre.
Hawaii (1966), Elmer Bernstein.
Anne of 1000 Days (1969), G. Delerue.
Wind and the Lion (1975), J. Goldsmith.
Superman (1978), John Williams.
Robin Hood (1991), Michael Kamen.
Last of the Mohicans (1992), Trevor Jones, Randy Edelman.

Honorable carry-alongs: *Close Encounters*, *Dances with Wolves*, *Cocoon*.

Mike Gallas, Peoria, LA:

Star Wars Trilogy (1977-83), Williams.
Jurassic Park (1993), John Williams.
Crimson Tide (1995), Hans Zimmer.
Indiana Jones Trilogy (1981-89), John Williams.
Rudy (1993), Jerry Goldsmith.
Jaws (1975), John Williams.
Back to the Future Trilogy (1985-90), Alan Silvestri.
First Knight (1995), Jerry Goldsmith.
The Fugitive (1993), James N. Howard.
Waterworld (1995), James N. Howard.

I don't know if you have seen those "What If" columns but here are a couple of them: What if your mag was in color? What if James Horner was a cool guy? What if some composers actually wrote the mail bag and responded to others' questions? Anyway, great mag.

Allan Kleinberg, Cherry Hill, NJ:

The Swimmer (1968), Marvin Hamlisch.
OHMS (1969), John Barry.
Sand Pebbles (1966), Jerry Goldsmith.
Casino Royale (1967), Burt Bacharach.
Great Escape (1963), Elmer Bernstein.
The Great Race (1965), Henry Mancini.
Ben-Hur (1959), Miklós Rózsa.
Spy Who Came in from the Cold (1965), Sol Kaplan.
O Lucky Man! (1973), Alan Price.
Once Upon a Time in the West (1968), Ennio Morricone.

P.S. More sexy record covers!

Elizabeth Endsley, Claremont, CA, age: I can't remember:

Vertigo (1958), Bernard Herrmann.
To Kill a Mockingbird (1962), Elmer Bernstein.
The Best Years of Our Lives (1946), Hugo Friedhofer.
Kings Row (1942), E.W. Korngold.
Diary of Anne Frank (1959), Newman.
On the Waterfront (1954), L. Bernstein.
Under Fire (1983), Jerry Goldsmith.
Ben-Hur (1959), Miklós Rózsa.
E. T. (1982), John Williams.
The Red Pony (1949), Aaron Copland.

If a documentary is allowed: *The Louisiana Story* (Virgil Thompson, 1948). Also the classical piece: *Alexander Nevsky* (Sergei Prokofiev, 1938).

Tony Averett, San Diego, CA:

A Matter of Life and Death (aka *Stairway to Heaven*, 1946), Allan Gray.
The Best Years of Our Lives (1946), Hugo Friedhofer.
Charade (1963), Henry Mancini.
Cinema Paradiso (1988), E. Morricone.
Gone with the Wind (1939), M. Steiner.
Guns of Navarone (1961), D. Tiomkin.
Lilies of the Field (1963), J. Goldsmith.

North by Northwest (1959), Herrmann.
Red River (1948), Dimitri Tiomkin.
Spellbound (1945), Miklós Rózsa.

Also: *Thief of Bagdad*, *Twelve O'Clock High*, *To Kill a Mockingbird*. Musical value (at the least): *All that Money Can Buy*, *Dangerous Moonlight*, *Giant*, *High and the Mighty*, *How the West Was Won*, *Night of the Demon*, *Seven Days in May*, *The Thing (From Another World)*, *The Uninvited*. Cinematic value: *Casablanca*, *Citizen Kane*, *Fail Safe*, *It's a Wonderful Life*, *Mr. Smith Goes to Washington*, *Twelve Angry Men*.

The Most Picked Scores

It was intriguing to tally up all the lists. I did not include the various "honorable mentions," but did factor votes for "The Godfather Trilogy" into *The Godfather*, for example. I did not break up the distinct mentions for "Star Wars Trilogy" as opposed to the individual films.

Predictably, the most mentioned great movies with great scores were the big epics by Rózsa, Williams, Jarre, Korngold and North, with Herrmann's classic Hitchcock efforts also frequently listed. Composers like Bernstein, Morricone, Barry and Goldsmith had works all over the lists. However, since there was less of a consensus on which Goldsmith score(s) were "favorites," he did not end up with a single big draw (besides *Apes*) like some of his contemporaries.

This is by no means a rank of "best" scores, but it is a good gauge of the top 50 or so films which soundtrack fans love. (There were, however, some questionable selections with only one or two votes. *Sleeping with the Enemy*?)

- 41 Ben-Hur (1959), Miklós Rózsa.
- 29 Vertigo (1958), Bernard Herrmann.
- 25 Raiders of the Lost Ark (1981), John Williams.
- 24 Psycho (1960), Bernard Herrmann.
- 23 Spartacus (1960), Alex North.
- 22 North by Northwest (1959), Bernard Herrmann.
- 19 The Empire Strikes Back (1980), John Williams.
- 18 El Cid (1961), Miklós Rózsa.
To Kill a Mockingbird (1962), Elmer Bernstein.
- 15 Jaws (1975), John Williams.
Planet of the Apes (1968), Jerry Goldsmith.
- Schindler's List (1993), J. Williams.
- 14 Dances with Wolves (1990), Barry Lawrence of Arabia (1962), Maurice Jarre.
- 13 Adventures of Robin Hood (1938), Erich Wolfgang Korngold.
Chinatown (1974), Jerry Goldsmith.
The Ghost and Mrs. Muir (1947), Bernard Herrmann.
King Kong (1933), Max Steiner.
Star Wars Trilogy (1977-83), John Williams.
- 12 The Big Country (1958), J. Moross.
Star Wars (1977), John Williams.
- 11 The Best Years of Our Lives (1946), Hugo Friedhofer.
Citizen Kane (1941), B. Herrmann.
Goldfinger (1964), John Barry.
Gone with the Wind (1939), Steiner.
Once Upon a Time in the West (1968), Ennio Morricone.
Superman (1978), John Williams.
The Wild Bunch (1969), J. Fielding.
- 10 Close Encounters of the Third Kind (1977), John Williams.
The Day the Earth Stood Still (1951), Bernard Herrmann.
Lion in Winter (1968), John Barry.
The Magnificent Seven (1960), Elmer Bernstein.
Patton (1970), Jerry Goldsmith.

- 9 Blade Runner (1982), Vangelis.
Cleopatra (1963), Alex North.
Kings Row (1942), Erich Wolfgang Korngold.
The Great Escape (1963), Elmer Bernstein.
- 8 Batman (1989), Danny Elfman.
The Bride of Frankenstein (1935), Franz Waxman.
Days of Heaven (1978), Ennio Morricone.
Journey to the Center of the Earth (1959), Bernard Herrmann.
Once Upon a Time in America (1984), Ennio Morricone.
The Sea Hawk (1940), Erich Wolfgang Korngold.
The Ten Commandments (1956), Elmer Bernstein.
- 7 E.T. (1982), John Williams.
Edward Scissorhands (1990), Danny Elfman.

6 mentions each: Cinema Paradiso, Conan the Barbarian, Glory, The Godfather, The Good, the Bad and the Ugly, How Green Was My Valley, The Omen, On Her Majesty's Secret Service, Silverado, Somewhere in Time, Star Trek II: The Wrath of Khan, The Wind and the Lion.

5 mentions each: Alien, Batman Returns, Dave, Fahrenheit 451, The Fall of the Roman Empire, Field of Dreams, Henry V (Doyle), How the West Was Won, The Mission, Mysterious Island, The Night of the Hunter, On the Waterfront, Poltergeist, The Quiet Man, The Robe, Sunset Boulevard, The Thief of Bagdad (Rózsa).

4 mentions each: The Alamo, Alexander Nevsky, Back to the Future, Body Heat, Casablanca, Charade, Dead Ringers, Doctor Zhivago, Duck You Sucker, Gettysburg, Hawaii, Hoosiers, It's a Mad Mad Mad Mad World, Jurassic Park, The Last of the Mohicans, Laura, Legends of the Fall, The Lost Weekend, A Matter of Life and Death, Obsession, Quo Vadis?, Spellbound, 7th Voyage of Sinbad, Under Fire.

3 mentions each: Adventures of Baron Munchausen, Aliens, Army of Darkness, Beauty and the Beast (Menken), Blue Max, Brainstorm, Dead Again, 8^{1/2}, Forrest Gump, Grand Canyon, Great Race, Henry V (Walton), It's a Wonderful Life, Ivan the Terrible, Jane Eyre (Herrmann), King of Kings, Koyaanisqatsi, The Natural, One-Eyed Jacks, Outlaw Josey Wales, Papillon, The Professionals, Ran, Rebecca, The Reivers, Rio Bravo, Robin Hood: Prince of Thieves, The Rocketeer, Shane, The Shawshank Redemption, Sneakers, Sorcerer, Speed, Spirit of St. Louis, Star Trek: Motion Picture, The Third Man, 2001: A Space Odyssey, World of Henry Orient, Zulu.

I'd like to thank the over 120 people who sent in their picks. (Don't send any more!) To conclude, here is a submission forwarded to me by Marshall Harvey, who writes: "Lukas! Did you know that the Mormon church recently discovered Howard Hughes's Top Ten Desert Island list? This is it!"

1. Ice Station Zebra (Michel Legrand).
2. Ice Station Zebra ("").
3. Ice Station Zebra ("").
4. Ice Station Zebra ("").
5. Ice Station Zebra ("").
6. Ice Station Zebra ("").
7. Ice Station Zebra ("").
8. Ice Station Zebra ("").
9. Ice Station Zebra ("").
10. Hell's Angels Ice Station Zebra ("").

Happy listening everybody!



SCORE

RATINGS:

- 5 best
- 4 really good
- 3 average
- 2 polished turd
- 1 turd

Erich Wolfgang Korngold: The Warner Brothers Years. Rhino Movie Music/Turner Entertainment R2 72243. 61 tracks (2CDs) - 113:49. • It would be difficult to understate Erich Wolfgang Korngold's influence on film music. Established as a composer of renown well before he left Vienna for Hollywood, Korngold was only in his mid-teens when he sat as a guest of Richard Strauss while the legendary Arthur Nikisch conducted his Sinfonietta, 20 years before composing his first film score in 1934.

Rhino's two-disc set, *The Warner Brothers Years*, makes Korngold's original film recordings available for the first time. The title gives the impression that this set covers just a part of the composer's Hollywood career; actually, except for one film for Paramount early on (1936's *Give Us This Night*), he worked exclusively for Warner. Virtually all of that music is represented: *Captain Blood* (1935), *The Green Pastures* (1936), *Anthony Adverse* (1936), *The Prince and the Pauper* (1937), *The Adventures of Robin Hood* (1938), *The Private Lives of Elizabeth and Essex* (1939), *Juarez* (1939), *The Sea Hawk* (1940), *The Sea Wolf* (1941), *Kings Row* (1942), *The Constant Nymph* (1943), *Between Two Worlds* (1944), *Devotion* (1946), *Of Human Bondage* (1946), *Escape Me Never* (1947) and *Deception* (1946). Missing are *Another Dawn* (1937), for which no masters were available, and *A Midsummer Night's Dream* (1935) and *Magic Fire* (1956), for which Korngold adapted the music of Mendelssohn and Wagner, respectively.

Listening to these original recordings apart from the movies for the first time, a few things become clear: (1) Korngold has been treated pretty well over the decades. Re-recordings of his works, which is all we've had until this release, have been quite faithful to the originals. That will be of immense consolation to those who make recorded sound a priority (see below). (2) The Warner Bros. orchestra was not a big orchestra. At least, it doesn't sound big, and partial photos in the booklet support its being a small ensemble. While it appears to have had a normal-sized brass section (this is Korngold, after all), the string section seems to have been scaled down. This is in stark contrast to the full-orchestra re-recordings by Charles Gerhardt, Carl Davis, Varujan Kojian and others to which we've grown accustomed over the years. (A Stanyan CD of re-recordings, *Music from the Golden Age of Motion Pictures*, reportedly uses a smaller orchestra.) While I wouldn't give up any of those full-scale re-recordings, hearing Korngold's music in its original scoring is an ear-opener. There's no lack of ensemble, yet you can still hear the individual players.

The packaging, while not as elaborate as Rhino's book-like presentations for *The Wizard of Oz* and *Ben-Hur*, still offers more than most film-music releases. The CD trays in the double-wide jewel box are clear, revealing miniature movie poster reproductions on the inlay cards beneath—very classy. The discs themselves are emblazoned with scenes from *The Adventures of Robin Hood* and *Escape Me Never*, respectively. An attractively designed 44-page booklet features track listings with recording and film release dates, a Korngold bio, a blurb about the making of the set and one- to two-page synopses of each film. Oodles of photos offer movie stills as well as behind-the-scenes glimpses of Korngold at work. Liner notes are by Korngold authority and compilation producer Tony Thomas; Thomas's

notes are informative and well-written, but I would have preferred more commentary about the music's role in each film in the synopses, which focus on plot.

About the sound, "strident" would be the kindest word to describe it, and the quality varies little from the earliest to latest recordings. I've found that I need to crank up the bass to give any semblance of body to the brass and percussion and to soften the edginess of the strings—and even that doesn't do anything for the omnipresent tape noise. But, hey, these are 50- to 60-year-old recordings. According to Thomas, the producers were fighting not only the age of the recordings but the techniques used by Warner Bros. during the time. It's also important to note the source material: George Korngold's quarter-inch reel-to-reel tapes dubbed from the studio masters before Warner Bros. threw them out. One becomes accustomed to the sound after a while—try the low-fi boombox instead of your expensive hi-fi system—and it does nothing to diminish the impact of even quieter cues, such as "Marian and Robin" from *The Adventures of Robin Hood*.

The archaic sound notwithstanding, *The Warner Brothers Years* excels in all other areas. Average film music fans probably wouldn't be worse off if they never hear these recordings, thanks to the faithfulness and quality of the existing Korngold re-recordings, which should be part of any collection. But they'd be much better off if they did. (It's good to know how we got where we are today.) For Korngold fans, *The Warner Brothers Years* is a must. 5

-Randy A. Salas

Ben-Hur (1959) • MIKLÓS RÓZSA. Rhino R2 72197. 88 tracks (2CDs) - 148:03 • What a beautifully produced and excellent sounding tribute to the musical genius and glory of the late Dr. Miklós Rózsa! *Ben-Hur* was Rózsa's Oscar-winning masterpiece, and is arguably the greatest film score of all-time—a standard against which all are measured. On the film's 1959 release, MGM issued a beautiful box-set of musical "highlights" and a subsequent "More Music..." sequel. As great as these albums were, they were actually studio tracks of the score. Several years ago, Sony released a tinny sounding 2CD reissue of those MGM tracks. This Rhino release, in conjunction with Turner Entertainment Co., contains almost two-and-a-half hours of Rózsa's original recordings from the film, digitally remastered, with unedited, "extended" tracks and outtakes never heard before. The sound quality is amazing after all these years and Rhino's packaging is superb. The leather-like CD folder is embossed with the familiar *Ben-Hur* panoramic logo on front; it contains the two picture-disc CDs and a gorgeous 52-page booklet crammed with pictures, a Rózsa article by Tony Thomas, the history of the *Ben-Hur* films, a track-annotated film story by producer Marilee Bradford, an introduction by Charlton Heston (who else?), and a listing of all MGM musicians credited on the score (a nice touch). Years ago, Judith Christ wrote that she wished she could see 2001 again for the first time. I've often wished I could hear *Ben-Hur* again for the first time and this magnificent sounding production is the next best thing. Upon seeing this film again recently in widescreen re-release, at the conclusion, the audience stood *en masse* and clapped and cheered—when was the last time you've seen that after a film was over? It doesn't get any better than this, Gentle Readers. Andy, the contest is over for best reissue of the year. Buy this one! Thanks, Rhino. 5

-Mike Murray

Gothic Dramas (1977) • ENNIO MORRICONE. DRG 32916. 17 tracks - 77:46 • Morricone's scores for television are less familiar than his work for the big screen, although *Moses the Lawgiver* (1975) and *Bloodline* (1980) received high exposure. In 1977, Morricone scored four programs for an Italian television series called *Gothic Dramas*. Excerpts from all four are included on this new CD, which is billed as a premiere release. (One track previously was used on a promotional LP and in the score for *Le Ruffian*.) With these scores, Morricone revisited territory that he had explored in director Dario Argento's horror films (DRG 32911). Don't expect sweeping, noble themes, or even the composer's quirky humor. Those qualities are replaced by avant-garde techniques and by brushes with atonality that, at times, make these scores sound more like Berio and Stockhausen than the work of the composer who scored *A Fistful of Dollars*. Morricone regular Edda Dell'Orso trades her soaring soprano in for various species of giggling, shrieking, sobbing, and childish babbling, some of it pitch-manipulated. A barrel organ, mandolin, music box, and classical violin (played by Dino Asciolla) play important roles in the distinctly off-kilter and unsettling atmospheres. In the final segment, Morricone assembles a 12-minute collage of instrumental drones, unintelligible whispering, bubbly electronic effects, and female histrionics that will have you either ducking for cover or asking no one in particular "Would you like to kiss my monkey?" When this assault is followed by "Phantavox," a grotesque buck-and-wing number that sounds like a threesome between Igor Stravinsky, Kurt Weill, and Nino Rota, there's nothing to do but to make a mental note that this CD will confirm your loved ones' worst suspicion about you: you're already crazy. This will join fake blood and rubber fangs on your list of Halloween essentials. 4

-Raymond Tuttle

Ulysses' Gaze • ELENÍ KARAINDROU. ECM New Series 78118-21570-2. 17 tracks - 59:41 • Even though this film won the Grand Jury Prize at the 1995 Cannes Film Festival, I'm not aware of screenings even in Miami, which isn't exactly a cow town. This, then, is pretty obscure stuff, and ECM has not helped the consumer by omitting all useful information, except for a few stills and a listing of tracks and performers. The film is directed by Theo Angelopoulos, and stars Harvey Keitel as "A," a Greek-born filmmaker living in exile in the United States. "A." returns to Greece and is caught up in a search for practically mythical documentary footage from the early days of cinema. He retraces the wandering steps of a pair of early Greek filmmakers and finds himself (and his goal) in the middle of the conflict in Sarajevo. *Ulysses' Gaze*, then, is a metafilm which raises questions about how we see both today's and yesterday's images when our eyes are no longer innocent. This is the third disc of Karaindrou's film music to appear on ECM, and it's worth mentioning that Chris Marker is another filmmaker with whom she's worked. Appropriately, this score is steeped in nostalgia, and if its themes aren't traditional, then they're well counterfeited. Listeners accustomed to the up-front way things are done in Hollywood might be frustrated by this score; however, its quiet atmospheric make it a natural for the ECM New Series label, which has featured the work of such Eastern European "spiritual minimalists" as Arvo Pärt and Giya Kancheli. The score is essentially variations on a theme, but Karaindrou restricts herself to varying the orchestration and intensity. Here, repetition seems to be an artistic commentary on the film's structure, not a lack of ideas. Monotony is avoided through the composer's exquisite sensitivity to color and shade. Violist Kim Kashkashian plays a featured role, but credit also goes to the Greek musicians, especially to oboist Vangelis Christopoulos. I don't know how well this score works in the film, but it's a good accompaniment to contemplative hours at home. 4

-Raymond Tuttle

Spellbound/Jungle Book (1945/1942) • MIKLÓS RÓZSA. Flapper PASTCD 7093. 10 tracks - 66:09 • This is a vintage recording: two classic Miklós Rózsa scores as the composer originally conducted them, superbly remastered by the historical recording experts at Pavillion Records. There are in fact two separate versions of *Spellbound* on this disc. The first is—almost unbelievably—a 13-minute suite from the original soundtrack performance, recorded under the supervision of David O. Selznick himself who, the booklet notes inform us, had plans to begin a library of film music recordings in order to preserve them for posterity. The second and longer suite is taken from some promotional 78s issued for use by radio stations to publicize the movie on its initial release. Dr. Sam J. Hoffman plays the theremin on both recordings, and the 78 transfer also includes a pretty rough version of the "Spellbound Concerto" performed by duo pianists Eadie and Racke. Sound quality is poor (by modern standards) on both, although the restoration has eliminated much of the noise present on the original 78s, which the producer comments were "technically one of the worst-sounding sets ever produced."

As if this wasn't cause enough for celebration, the disc also includes the famous 1942 recording of *The Jungle Book* suite with the film's star, Sabu, narrating. One of my personal favorites, this colorful and exotic score has since appeared on CD without narrator in a modern recording (Colosseum CST348044, Varese VSD 47258); but it is a real treat to hear the suite as originally conceived. Sabu's gentle, attractive voice links each musical episode, introducing the parade of jungle animals which are then so vividly depicted by Rózsa; the most obvious comparison is with *Peter and the Wolf*. The sound here is of a far higher quality than *Spellbound*. All in all, a real treasure for Rózsa's growing legion of admirers. 3½ - Mark Walker

Flapper CDs are produced by Pavillion Records, Sparrows Green, Wadhurst, East Sussex TN5 6SJ, England, and distributed by Koch International in the U.S.

Concerto Antico for Guitar and Small Orchestra • RICHARD HARVEY. Guitar Concerto • STEVE GRAY. Sony Classical SK68337. 8 tracks - 60:58. Here are two new "serious" concert works which contain all the ingredients of the best film scores, well performed by the London Symphony Orchestra conducted by Paul Daniel. Richard Harvey (b. 1953) began his career as a composer for film and TV with work on *The Martian Chronicles* (1980) alongside co-composer Stanley Myers. Since then he has written extensively for British TV and cinema, including scores for *Half Moon Street* (1986), *First Among Equals* (1987), *Game, Set and Match* (1989) and *Doctor Finlay* (1994). Simultaneously he has developed a career as a composer of concert music, of which this *Concerto Antico* is the latest example (and the first to appear on disc). It is a radiant work, by turns a display of simple beauty and breathtaking virtuosity. The concerto takes the unusual form of a suite of dances based on medieval forms like the alborada, contredanse and forlana—hence the title. Harvey adapts the ancient dance structures to suit his contemporary needs; this composer's penchant for such updated archaisms will be familiar to anyone who remembers the eccentric trad folk/prog rock band Gryphon, formed by Harvey in the early 1970s. The concerto is transparently orchestrated for a small-ish orchestra, allowing the guitar (performed by John Williams, the guitar virtuoso, not the composer) to shine as soloist. The music is immediately attractive and carries a lasting sense of joy which should appeal to film music fans. Harvey's work is paired with another concert offering: Steve Gray—whose background is in jazz—provides a concerto which also brims over with exuberant energy, and contains a highly sentimental middle movement straight out of the Golden Age of cinema. He uses a much larger orchestra in a grand style, and amplifies the guitar so it can compete on equal terms. If only some Hollywood producers would listen to this disc, perhaps they wouldn't be so keen to commission yet another synth and electronic percussion score afterwards? 4 - Mark Walker

The Ocellus Suite: Music from the BBC's Alien Empire • MARTIN KISZKO. EMI CDEMC 3730. 15 tracks - 70:24 • This is another album from a recent BBC TV series, this time to a production from the Natural History Unit about insects. The concept of the series was to show, using techniques from science fiction film and television, how the insect civilizations on our planet are more "alien" than anything in *Star Trek*

ever could be. The show was criticized for treating its audience as if they had a single brain-cell between them, but one aspect that didn't "dumb down" was Martin Kiszko's music. In the best tradition of Bernard Herrmann it is built upon repeating blocks of material, Kiszko even citing Herrmann's *Torn Curtain* as the source of a particular brass technique. The show opens with a shot of the Earth, and takes off on a journey through the stars, so what do we expect to hear? That's right, spacey music. The main title (presented in extended form in "Journey to the Alien Empire") sounds as if it could have graced many an SF TV show, but does so without being a rehash of old Horner and Goldsmith licks, and manages a kind of brassy heroism with woodwind flourishes and a dum-dum-dum piano rhythm that also is perfectly in keeping with the style of the rest of the score—minimalist repetition with a large orchestra. There is none of the insects-as-bad-guys treatment we're used to (creepy pizzicato strings and nasty orchestral effects, as in the three *Alien* pictures), and instead the music treats the subject with dignity. What we get is a mix of SF-style music (as in "Journey to the Alien Empire") and the second half of "Insectarium" which you could easily imagine to have been in an episode of *Battlestar Galactica*, only without the cheesiness, and "human" drama music, and it all gels quite nicely. It is too long though, and the album reaches its natural conclusion at the end of the penultimate track ("Earthrise") with a reprise of the spacey-brassiness that opens the disc. The last track shows Kiszko's love of stopping a piece dead in its tracks and leaving the audience hanging in mid-air, and whilst this works nicely in some of the earlier cues, it is rather an anti-climax when the album simply stops at the end of "Return Voyage." Programming out this last track makes the CD far more listenable, and selective pruning makes it even better. The sound quality and editing are at times suspect, but overall this is an interesting score that not only shows that natural history programs can have impressive orchestral music, but also that science fiction need not be lumbered with washed-out impersonations of Williams's, Goldsmith's and Horner's finest hours. 3 - Iain Herries

Ascenseur pour l'échafaud (1957) • MILES DAVIS. Fontana 836 305-2. 26 tracks - 74:21 • I know a few people, at least two of whom are soundtrack collectors, who claim that they do not like jazz. I cannot understand this. I realize there are those unfortunate who are tone deaf, unable to connect with music at all, which must be like being able to see everything except water, flowers and fireworks, but to brag an appreciation of music, exclusive of jazz, is an aberration without an alibi. Jazz is our music, and this because it is of our place (North America) and of our time (the 20th century). Despite being so young, by the global cultural clock, jazz has quickly become a dominant and encompassing musical genre, and it might be the last as it is unlikely that our species will have time to create another. As a lover of film music I would be ashamed if I had not bothered to fathom jazz, just as I am now ashamed that I have not bothered to come to terms with Shakespeare, ballet, or Ingmar Bergman. They are one great art form and two great artists; it is not my prerogative that I don't like them, it's my problem. I don't offer opinions on Shakespeare because I have not realized the prerequisite to do so. This simple principle is easy to follow, therefore it should not be difficult to expunge from FSM, or any adult forum, asinine dribble such as: "Gee, this is a good CD except for all the jazz parts." With that we will consider that a path has been cleared through all past cow flops and that it is now safe to make a few observations about a fine score that is pure jazz from the first note to the last.

Ascenseur pour l'échafaud (Lift to the Scaffold, aka *Frantic*) is an exceptional score and should be a part of any full-bodied collection. It was predominately created in immediate response to the film. Miles Davis and four other musicians improvised while watching a repeated loop of scenes that the director, Louis Malle, wanted scored. The improvisations were partially influenced via malleable concepts imposed by both Davis and Malle. The 26 tracks are divided: preceding the ten which are heard in the film are 16 tracks of alternate versions, basically the film cues without the electronically imposed echo which was added to provide the score with a sense of "distance." With the exception of the jittery "L'assassinat de Carala," and a few other heavily caffeinated swings, the disc is an easy listen, a satisfying dose of classic, mellow jazz—laid-back, hesitant, kinda sad. The middle-aged black salesman who assisted me when I purchased this release smiled

and told me, "I just played this, man, and now I'm all relaxed. You're gonna love it!" In the end this music is really all about the MD; it's hard to believe that any face intermediates between Davis's horn and his brain! He gets a sound so clean it's like a bell. The late wizard of cool moon-song didn't blow the trumpet, he rung it! 4 - John Bender

3 Films by Jess Franco • MANFRED HÜBLER, SIEGFRIED SCHWAB. Lucertola Media LMCD 004. 24 tracks - 68:03 • There's no place left to run, Jesus Franco's here! His vampires are all lesbians, his Portuguese nuns are all nymphomaniacs, his directorial m.o. is a mad mash of Fellini, Russ Meyer, Ed Wood and David Lynch. It's obvious that Franco is obsessed; he films because he is compelled, and most of the more than 150 productions he's made are individual gouts erupting from his psycho-sexual obsessions. He could have been a great auteur; *The Diabolical Dr. Z* (1965) is an archetype of cinematic perfection, idiosyncratic flair and formal discipline in absolute harmony. But, Franco was apparently doomed to succumb to mania; he is a voyeur who long ago decided to prostitute art to his fetish. Since the early '70s all of his films have been the masturbatory fantasies of a Latin Catholic peeping tom—endless bouts of peculiar eroticism sheathed in layers of sin, guilt, paranoia and other aspects of Judeo-Christian pop-cultural fear and loathing. Having settled into the fringe Franco does without decent budgets; nevertheless his funky flicks always seem to enjoy, deserved or not, the benefits of meritorious scores. Socially Franco flits through Europe hanging out with intelligentsia, and out of this gang a sub-group of musician friends (Bruno Nicolai, Daniel J. White, Jerry Van Rooyen) have regularly seen fit to service his impious handiwork. This Lucertola release features three scores, *Vampire Lesbians, She Kills in Ecstasy* and *The Devil Came from Akasawa*, all 1970. The late '60s club-style is pure avant-garde Euro-fusion, light jazz and rock peppered with abstractions and "colonial exoticism" (back then the use of instruments and the affectation of non-Caucasian cultures signified the bizarre and perverse—for shame!). Sitar, Hammond organ, acid guitar, moaning and lots of frenetic anti-establishment attitude still work their magic. These tracks pack a youthful charge—fun, sexy, a little weird, a little wired, cool. 4 - John Bender

A version of this album with 14 tracks running 48:53 was just released in the U.S. by Motel Records, under the title *Vampyros Lesbos Sexadelic Dance Party*.

Box Set Review

Rambo Trilogy: A Tale of the War • JERRY GOLDSMITH. Imaginary/Fox Records 07822-00001-2. 98 tracks (4 CDs) - 244:02 • A must-have for any movie buff; this is the stuff dreams are made of. Four picture discs (over 4½ hours of music) plus a bonus grenade-shaped disc showcasing the great single version of "It's a Long Road" by Frank Stallone. Also an added bonus: a VHS tape "Rambo: Behind the Scenes," of interest since Rambo himself explains why the bulk of the scores were not used in the movie trilogy—Udd, yeah sort of cool music was needed. (The documentary features an interview with the real John Rambo.) The tracks have been renamed by Mr. Stallone, so forget all the track names you know. He even produced the set. On disc 3 the track named "Blowing the Asian's Head Off" from *Rambo III* is a killer. Disc 4 is comprised of vocal renditions by Mr. Stallone (no, not Frank) along with a *Rambo* sound effects library. These are not mere "pop" renditions but true cantatas and operatic pieces set to Mr. Goldsmith's music. Quite impressive is "Final Battle Cantata," in which Mr. Stallone delights us by dubbing his voice over and over, achieving a virtual choir effect (I suspect Brian Wilson arranged the epic). The lyrics themselves are great, but to hear "I'll kill you and eat you" for 10 minutes is boring. The last track on disc 4 is not Goldsmith's music, but a duet with "The Voice" Sinatra, "I Get a Kick Out of You"; a truly magnificent showpiece. Mr. Stallone's production is incredible: the discs, tape and detailed booklet (100 pages) all come in an attractive Marine-style backpack. Mr. Goldsmith has denied any involvement with the project, but has praised the vocal renditions of his themes. I assume the set comes to catch on to the current wave of "Rambomania" and the soon-to-premiere *Rambo IV: In Action at the Persian Gulf*, with a score by Mark Mancina. 5 - Al Zambra

This is a joke. This box set does not exist. If you write me asking about it, I will ridicule you. -LK

Silly Rabbit, Trix Are for Kids Section

The Hunchback of Notre Dame • ALAN MENKEN, LYRICS BY STEPHEN SCHWARTZ. Disney 60893-2. 16 tracks - 57:21 • I try, and fail, to tell die-hard film score aficionados that awarding Alan Menken an Oscar is something that can only be described as a "positive good." Yes, I can hear the groans, but where else can otherwise MTV-barraged kids hear good, decent music in an age when the fine arts are becoming less and less important? Menken's a perfect punching bag for internet junkies (and other assorted film music shut-ins) since he doesn't fit into the film-music establishment, yet continually receives more acclaim from not only the Academy, but also millions of movie-goers and music listeners around the world. Call it jealousy, call it whatever you want, but for one reason or another, Menken has received more unwarranted criticism from people who say that he doesn't deserve his success, or his awards, than anyone else I've ever seen mentioned in FSM, or any other forum of film-music discussion.

It's particularly frustrating for people like me who enjoy both musicals and film scores, since comparing the two genres is like having Barry Manilowites comment on the latest work by Basil Poledouris. You have to remember that the American musical theater and the art of orchestral film composition are two very different animals—you won't want to hear Alan Menken scoring the next Paul Verhoeven film, and I'm certainly happy that Jerry Goldsmith didn't pen the songs for *Beauty and the Beast*, especially considering his previous "hit single" attempts like "It's a Long Road," "Peace in Our Life" and "The Piper Dreams." Alan Menken is truly at the top of his field, just as John Williams can be considered one of the very best at what he does for a living. Dissing Menken just because so many people like his music (and they do, folks) is exactly like saying Williams isn't any good because so many people like *Star Wars*.

With that off my chest, we come to *The Hunchback of Notre Dame*. Menken's fifth Disney project and second with *Pocahontas* lyricist Stephen Schwartz. Once again, Menken has done the unthinkable: found a way to top himself. Picking up where he left off with the subdued lyricism of *Pocahontas* (easily that film's most positive attribute), Menken has written a work that is more enchanting, mature and satisfying than his earlier work on *The Little Mermaid* and *Aladdin*. He's created a score that favorably compares with *Beauty and the Beast* in its best moments. Menken and Schwartz's "Bells of Notre Dame" opener sets the stage for another slate of gorgeous melodies and soaring ballads, punctuated by witty lyrics that serve to tell the story of the film just as they work perfectly as stand-alone songs. "Out There" and "A Guy Like You" are two of those songs, with Tom Hulse showing off his vocal talents on the former, and Jason Alexander leading a trio of singing gargoyles in the latter number, one that anywhere else would have been designated a showstopper. Here, it's relegated to secondary status, as that distinction clearly belongs to "Topsy Turvey," an exuberant carnivalesque piece that may ultimately dethrone "Be Our Guest" as the designated Disney showstopper. It's that, and also one of the most memorable and rousing songs of its kind since Kander and Ebb's "Cabaret" was first performed over 25 years ago. Furthermore, Menken adeptly utilizes Latin and Gregorian church choral pieces in his original score, respecting the setting and giving an edge that the Broadway style songs—excellent as they are—otherwise lack (particularly "God Help the Outcasts," which narrowly avoids veering into old-fashioned schmaltz).

The only place where the composers fail is where it counts the least—the pop-rock song department, where All-4-One and Bette Midler separately try out their bubblegum singing on pedestrian arrangements of two of Menken and Schwartz's songs (one of which, presumably, was dropped from the movie at some point). But it matters little; *Hunchback* is yet another strong effort from a songwriter whose body of work is quickly becoming one of the most successfully prolific of any musical-theater composer in this late portion of the 20th century. 4

-Andy Dursin

James and the Giant Peach • RANDY NEWMAN. Disney 60905-7. 23 tracks - 55:29 • The Patient: Randy Newman. The Symptoms: Composing pleasant but uninspired music, not something we usually associate with this patient. Diagnosis: Has been infected by "Mickey Mouseitis," a debilitating but not fatal composing disease. Has been previously contracted by Bruce Broughton and Michael Kamen. Has terminal

effects, however, if patient does not become involved in other, more "mature" projects soon. Prescription: Should return to scoring live-action pictures from other studios a.s.a.p.

Okay, so there's nothing especially wrong with *James and the Giant Peach*, just the fact that this visually stunning but bubble-headed Disney concoction is an unlikely blend of styles often at odds with each other. We have a typically surreal Roland Dahl book interpreted by the filmmakers of *The Nightmare Before Christmas* with a Disney seal of approval (something that earlier film didn't have), meaning that the scary stuff isn't really scary, and the offbeat humor really isn't as clever as it should have been. To make matters even more bizarre, Randy Newman, a composer renowned for his Americana-styled music scores, was brought in to score this picture about a young English boy's trek to get away from his odd, abusive aunts... and by using Broadway style songs, at that? No wonder the movie hasn't caught on with the public in the way that box-office forecasters were predicting.

As a score, *James* is at least livelier than Newman's bombastic *Toy Story*, with a more diverse set of cues reflecting the strange set of situations our stop-motion pals become involved in. Yet, I kept thinking that Newman should be off somewhere else, scoring a substantial, "real" movie, and not wasting his time in an arena of overstated Disney-esque saccharine where the music (unless Alan Menken is involved) is often either derivative of Carl Stalling or simply so bland and overemotional that its effect is minimal at best.

It seems as if Newman was trying to create a *Peter and the Wolf* for the '90s, with specific instruments representing major characters and plot developments. For example, we have the yearning strings to comment on James himself, the jaunty piano and horns of "Family" to reflect on the surrogate family formed by James and his insect friends, and the menacing low-register orchestra to represent the evil aunts and the phantasmic rhino that pursues James throughout. (Did anyone understand the point of that? Actually, was there any point in the entire film?) All of this adds up to a listenable but not very memorable album, complete with four songs that, upon further inspection, do more to slow the story down than they do to explain what's going on. Only "Family" successfully moves the plot along and makes for memorable listening; the others are in one ear, out the other. They're the sort of thing that makes you appreciate the melody, charm and narrative importance of Alan Menken's songs all the more. In addition to the four songs and score, there's also an additional Newman-performed number, "Good News," that runs over the end credits of the film, and seems so out of place with its pop-gospel chorus combination that you'd swear it was a rejected number from *The Paper*. It's the final track on an album that's much less than the sum of its parts. Please, Randy, come back to us soon, okay? 2½

-Andy Dursin

Homeward Bound II: Lost in San Francisco • BRUCE BROUGHTON. Walt Disney Records 60903-7. 11 tracks - 35:51 • *Homeward Bound* was a remake of the 1963 Disney film, *The Incredible Journey* (music by Oliver Wallace), with a change in breeds for the two canines and a feline leads, and some obligatory '90s vulgarity in the voice-over animal dialogue. I only saw the first *Homeward Bound* recently on network TV, and have not seen this second film (which reopened Disney's sumptuous El Capitan theater on Hollywood Blvd. this spring). But I very much enjoy Bruce Broughton's lively and lyrical score for the sequel (subtitled "Lost in San Francisco" because in it the persistent pet protagonists pick up their interminable journey back to their owners via the city by the bay). The score commences with a 5:04 "Homeward Bound Overture," a self-contained and spirited composition which fuses orchestral folk elements with a more contemporary interlude (with a somewhat jarring sax solo) into a kind of classical ABA overture form. The sax interlude here seems to develop into a kind of love theme which recurs in various ensuing tracks, notably "In the Park," in a wistful guitar/string arrangement. This theme is actually one of the more memorable melodies to emerge from a recent film, and it's surprising it was not developed into a vocal for the film and/or album. The instrumental remains a lovely track in a mellow pop mode nevertheless.

The predominant folk themes which make up the A sections of the overture seem to alternate between American and British modes with the more English-sounding main theme having a definite Holstian cast. In fact, parts of the score echo the up-and-inspirational

feel of the Holst suites for band, not so much in actual thematic materials but in feel and spirit, and it's quite a stirring effect. Various themes heard in the "Overture" resurface throughout the score, and the overall modal mood is varied by a few contemporary cuts, notably "Bungled Ambush" with its funky harmonica and guitar, and "A Thing of Beauty." "Sassy and Chance" utilizes a bit of mickey mousing with some cat-like glissandi in the strings, and Broughton even handles the de rigueur chase scene, "Attacking the Red Van," with restraint and imagination. Not an earth-shaking score, but an extremely pleasant and rhythmic, stirring-lyrical one. Clocking in at about 35 minutes, the CD presents a terse and enjoyable score which, refreshingly, never overstays its welcome. 4

-Ross Care

Oliver & Company • J.A.C. REDFORD, VARIOUS. Walt Disney 60890-0. 11 tracks - 36:00 • Considering the huge revenues and Oscars generated by recent Disney musicals, it was inevitable for Disney to reissue 1988's entertaining *Oliver & Co.* The soundtrack opens with a pleasant collection of late '80s pop songs performed by Huey Lewis, Billy Joel, Ruth Pointer and Bette Midler (the opening "Once Upon a Time in New York City" has lyrics by the late Howard Ashman). The second half of the album contains J.A.C. Redford's solidly constructed orchestral score. "Bedtime Story" is warm and touching, while "The Rescue" and "Pursuit Through the Subway" contain frenetic mickey mousing. The only sequencing snafu is "Buscando Guayaba," a totally irrelevant Latin source track. All in all, *Oliver & Co.* isn't a classic along the lines of *The Little Mermaid* or *The Lion King*, but it makes for a fun album. 3

-Robert Knaus

Muppet Treasure Island • HANS ZIMMER, BARRY MANN, CYNTHIA WEIL. Angel 7243-8-3715947. 17 tracks - 51:35 • This new, hilarious Muppet rendition of the Robert Louis Stevenson tale is, like the other Muppet movies, a musical. The songs by Barry Mann and Cynthia Weil (*An American Tail*) are great fun, with highlights being the rousing "Sailing for Adventure" and "A Professional Pirate" with terrific vocals by Tim Curry as Long John Silver. We also get two pop remix tunes, which are fairly blah. Zimmer's score begins with an exciting Korngoldian rhythm ("Treasure Island") but quickly travels along well-trodden routes, with his trademark processed choir and synth percussion backed with acoustic overlays. Zimmer does, to his credit, go completely acoustic on the final track, "Honest Brave and True." Fans of Zimmer's *Lion King* (and Disney musicals in general) will get their money's worth from this fine album. 3

-Robert Knaus

DOCTOR WHO: SCORE REVIEW

by Jeff Szpirglas

The following is a review of the score to Fox's recent Doctor Who telefilm as it appeared in the picture; no soundtrack album has been released:

Change has always been commonplace for *Doctor Who*. Beginning with the departure of lead actor William Hartnell in 1966, change has propelled the show through different Doctors and different eras for 26 seasons. After a hiatus of seven years, *Doctor Who* has returned to television with a new Doctor (Paul McGann), a new production company (Universal, broadcast on Fox), and a new look and feel. Crucial to the effect of the change is John Debney's score. Unlike the distinctively offbeat nature of much of the music from the British series, Debney's music sounds like most other American action film scores these days—exciting and fun, yet temp-track to death.

This can be noticed immediately as the title sequence commences. Instead of the eerie opening motif of Ron Grainer's signature tune, Debney uses the secondary motif, with a lot more pomp, and a little less menace. Returning to the eerie opening motif, we swirl through a void to see credits that recall the ones in *Superman*.

Inside the Doctor's ship—the TARDIS—the remains of his arch-enemy, the Master, "escape" from a sealed compartment and slide into the ship's main console (causing it to veer off course towards Earth). Urgent punchy synths—the first of such in the series—add a contemporary pulse and help generate the edgy energy.

The TARDIS crash-lands in 1999 San Francisco in an alley, right in the middle of a gang war which is punctuated by piano bursts that uncannily resemble Danny Elfman's work in the "rooftop" sequences for the first

two *Batman* films. The Doctor is caught in the crossfire and rushed to a nearby hospital, thanks to surviving gang member Chang Lee (Yee Jee Tso). The Master's remains seek refuge via the arriving ambulance.

Dr. Grace Holloway (Daphne Ashbrook) rushes to save the Doctor's life. The urgent synth sound again as she subdues the frantic Doctor (who warns her not to operate on him—he isn't human, after all). A probe sent into one of his hearts snaps, and the source cue of a *Madame Butterfly* CD reaches a screaming crescendo as the Doctor dies on the operating table.

Back in paramedic Bruce's house, the eel-like Master slides from the sleeve of Bruce's ambulance coat, glides across the floor to the bed, and jumps down Bruce's throat, with the obligatory menacing music in the background. The Master has taken a new body.

Meanwhile, trapped in a morgue locker, the Doctor regenerates. There is a direct parallel to the "It's Alive!" sequence from *Frankenstein*, coupled with some fun horror music clichés. The Doctor, who has suffered temporary amnesia, breaks down the locker door and walks around in a daze. When he finally confronts his image in the shards of a broken mirror, Debney's score reaches operatic heights, banging away at the minor chords to the Doctor's "Who am I?"

It's only after he meets Grace again that the Doctor's memories begin to return. While Grace initially rejects him being the man she tried to save (new body, remember...), the evidence soon points to the Doctor's alien physiology. The two go out for a midnight stroll, with the Doctor piecing his life back together. The romantic music (usually present in most scenes with Grace [and lifted from "Jenny" from *The Rocketeer*!]) builds to a nice climax which culminates with the two kissing (!) as the Doctor regains his faculties.

Everything goes sour, however, as the Master and Chang Lee harness the Eye of Harmony in the Doctor's TARDIS and see through his eyes. Dizzying strings are heard as the Doctor realizes that the Master is going to try to take over his body (at the cost of the world, naturally), and to stop him, he needs an atomic clock, one of which is conveniently located at the Institute of Technological Advancement and Research.

Grace, who's convinced again that the Doctor is insane, calls for an ambulance, but the driver turns out to be Bruce, aka the Master. During the ride they encounter traffic, and the Master attempts to attack them, but the Doctor and Grace escape and take to the streets on a motorcycle. The subsequent chase recalls the one from *Terminator 2*, accompanied by music appropriately reminiscent of Brad Fiedel's synthesized adrenaline-fest. Over this, we hear a motif which has come right out of Jerry Goldsmith's theme from *The Shadow*!

The Doctor and Grace make it to the institute, retrieve the essential piece from the atomic clock, only to find the Master and Chang Lee hot on their trail. In a move borrowed from *Die Hard*, the two use a fire hose to reach safety from a rooftop. As their feet touch down on the roof of a police cruiser, Debney begins to play around with some triumphant James Horner material. I'm not sure what it's from, *Star Trek II*, *The Rocketeer*, *Krull*... probably all three. The music quickly shifts to an energetic version of Grace's theme as she and the Doctor reach the TARDIS.

Within, the Doctor again confronts the Master in a big-budget sci-fi ending with lots of splashy special effects. Debney's score serves to add to the onslaught of audiovisual information, pounding at us with gargantuan chords, even adding a searing organ.

In the end, evil is defeated, Chang Lee joins the side of good, and the Doctor has settled nicely into his eighth body. Saying good-bye to Grace against a sky of New Year's fireworks (with yet another surge of Grace's theme), the two kiss and part their separate ways.

While John Debney's score does incorporate a lot of other material, it's hard to condemn the music because it works so well with the other filmic components. The scene where the Doctor describes a Gallifreyan meteor shower to Grace is heartwarming and touching, largely thanks to the score (despite the *Rocketeer* rip-off of Grace's theme). When I first watched the movie, I was so caught up in it that I failed to notice the score—it had affected me on a subliminal level. Debney's music for *Doctor Who* may not be original, but it adds a nice texture and livens each scene in which it is heard.

RCA/BMG's 100 Years of Film Music

Reviews by IAIN HERRIES

RCA Red Seal continue to prove themselves one of the few classical labels to take film music seriously with this new series of albums celebrating 100 years of film music. These five new CDs—so far released only by BMG Classics in Germany—have a different approach to the renowned Classic Film Scores series of the '70s, as only two feature music from Hollywood's Golden Age. This time there is music for European silent films and a Sergei Eisenstein picture. All of them have great packaging, with biographies of the composers and performers as well as descriptions of the films. Thanks go to Andreas Schessl and Klaus P. Hanusa for overseeing the entire project; more albums are on their way.

The DIMITRI TIOMKIN album, *High Noon* (RCA Red Seal 09026 62658-2, 17 tracks - 77:48), features premiere recordings of suites arranged by the late Christopher Palmer from *Cyrano de Bergerac*, *High Noon*, *The Alamo* and *55 Days at Peking*. Lawrence Foster, a classical conductor and self-professed Tiomkin fan, whips the Rundfunk Symphony Orchestra Berlin through these suites with gusto, with one of his primary objectives to be faithful to the originals. The 18-minute *Cyrano* suite opens the album with a blaze of brass from the "Overture." Tiomkin apparently focused on the lady, Roxanne, as he didn't find Mala Powers to be particularly French, and it seems odd that the second track, "Roxanne (17th Century Blues)," is so filmicky and modern with constant cymbals and an almost pop arrangement. The tone changes after the fun opening and with "Street Fight" the proceedings become much more dire. The finale, the six-minute "Requiem," is achingly beautiful and sad, featuring chorus and solo violin. The fun returns with *High Noon*, in a ten-minute suite. It is a Tiomkin western, seriously over-the-top and absolutely great. The style continues with *The Alamo*, the longest here at 27 minutes, including full choral renditions of "The Green Leaves of Summer," "Tennessee Babe" and "The Ballad of the Alamo." Once thematic material is fully introduced (mostly in the overture and prologue) we are into the ten-minute "Battle of the Alamo." This really shows that Tiomkin studied in the same class as Sergei Prokofiev—this huge orchestral piece is at times pretty Russian-sounding. As we hear the battle progressing the trumpet-led Mexican theme slowly beats the life out of the "Green Leaves of Summer" theme until the massively outnumbered American forces are beaten. Next comes *55 Days at Peking*; the five-minute "Overture" is a brilliant piece on its own, and the rest of the suite is a little bit of a disappointment. Tiomkin indulges in the sort of musical description of the Chinese that you couldn't get away with today, but it is engaging and played with lots of energy by orchestra and chorus. It does provide a suitably big finish for the album. 4½

The FRANZ WAXMAN album *Sayonara* (RCA Victor 09026 62657-2, 23 tracks - 69:00) is conducted by none other than Elmer Bernstein who, in his preface, claims Waxman as one of his major influences when starting out in movies. Bernstein is often accused of taking pieces too slowly, but not so here. The disc starts with a suite from *Taras Bulba*, a story of the Ukrainian Wars of Liberation for which Waxman was nominated for an Academy Award, and if the overture were taken any faster the orchestra would fly apart! The entirety of the 19-minute suite is flown through, save for the two-and-a-half minutes in the middle. Waxman catches the Russian feel, reminding me of Aram Khachaturian's *Gayane* ballet, and there's lots of rhythmic material of the sort that John Williams did in *Raiders of the Lost Ark*. This suite for me makes the album worth buying, and the rest of it is an amazing bonus! For *A Place in the Sun*, Christopher Palmer has gone back to Waxman's original intentions. In the finished picture, some sections were replaced by Victor Young and Daniele Amfitheatrof, lightening the mood. There is no trace of the jazz elements that I remember, but more of an American feel and Bernstein stamps his authority all over it. The familiar "Farewell and Frenzy" is given the Bernstein touch, piano and woodwinds brought to the fore rather than the heavier string sound of previous recordings. *Hemingway's Adventures of a Young Man* is from the same year as *Taras Bulba* but is entirely different in feel. The different episodes of the young man's life are linked together by the score, from his home in Michigan to World War I. "The Northern Woods" starts the suite, a beautiful piece presenting the

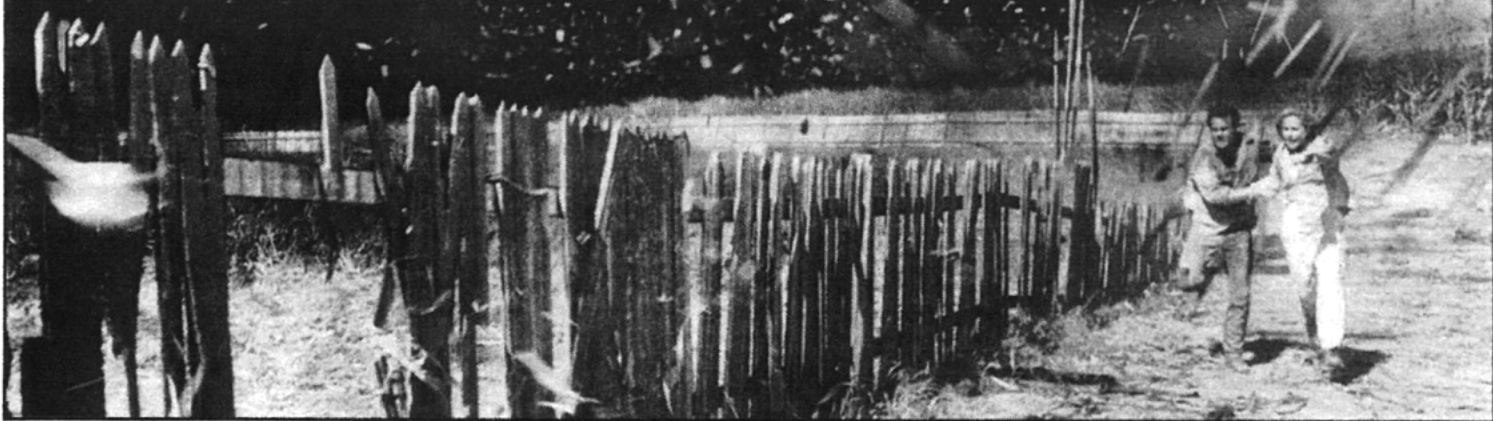
main theme, and is followed by the exuberance of "A Soldier Home." "On His Own" is lonely and restrained, and slightly scared, and is followed by "War" to great contrast—aggressive and moody, it does not paint a pretty picture of the war in which many went searching for glory. The album finishes with the 20-minute *Sayonara* suite, featuring the Irving Berlin song of the same name, and is the second arrangement here by Christopher Palmer. The devices Waxman used to give the score an Asian feel are very different from those employed by Tiomkin, and avoids the sort of musical jingoism of *55 Days*. The Berlin tune is woven throughout, and after the turbulent "Street Fight" the suite and album close with a marvelous big finish. In his preface, Bernstein dedicates the album to both Franz Waxman and Christopher Palmer. It was the last project Palmer saw to personally. 4½

The reconstruction of HANS ERDMANN'S score to F.W. Murnau's silent film *Nosferatu: A Symphony of Horror* (RCA Victor 09026 68143-2, 28 tracks - 77:16) by Gillian B. Anderson and James Kessler is to me the gem of the series. When, due to a copyright violation (the story is that of Dracula by Bram Stoker, and permission was not obtained from his estate), the original film was destroyed the score went the same way. A copy of the film was saved, but the only remains of the original score were in a book by Erdmann which contained sequences and an explanation of which parts went where. These instructions were by no means complete, and Anderson and Kessler had at times to make educated guesses. The result is a Gothic marvel. The album opens with the overture to Heinrich Marschner's opera *Der Vampyr* (which was played as an overture to the film at its screenings both in 1922 and after reconstruction), a highly energetic six minutes, and then we are into the atmospheric rumblings of the score proper and an introduction to the first *Nosferatu* theme. There are many themes running through it, and with the helpfully long track titles, these give a good impression of what is going on. At times it does seem a little redundant and "talky," but that is how it needs to be. As the score for a silent film it has to act as both dialogue and sound effects; it isn't much of a problem and when the horror and action music kick in it thunders along impressively. Some of the score stuff, such as "Nosferatu Attacks Hutter" and "Nosferatu Killing Ship's Crew" which have rumbling timpani and hits from brass and bass drum, may seem a little clichéd, but this is at the genesis of film music, and when you realize this you can see how brilliant and pioneering it really is. There is good tension stuff too; play "Hutter Finds Nosferatu's Coffin" really loud and scare yourself silly! This reconstruction has been performed live with the film on several occasions, and I imagine that it is a stunning experience. This is an amazing work, and I am thrilled that it is now available on CD. 4½

More music for German silent films is *The Lubitsch Touch* (RCA Victor 09026 62656-2, 19 tracks - 75:32), with two scores by EARL ERNEST SASSE, *The Oyster Princess* and *The Doll*, both from 1919. The title of the disc refers to the knack that the director of these pictures, Ernst Lubitsch, had in adding a humorous social commentary—they were said to have the "Lubitsch touch." Not all silent pictures had original scores written for them (*Nosferatu* was an exception) and many were accompanied by classical pieces. These scores were written when a series of silent pictures were reconstructed in East Germany during the 1980s, but are in a style you would expect to match the period of the movies, with small ensembles and, in *The Oyster Princess*, ragtime rhythms. Quotes from classical music abound, sometimes amusingly. Check out the hilarious version of the opening to Richard Strauss's *Also Sprach Zarathustra* in "Josef, the False Prince." The same problems as in *Nosferatu* crop up here—it is often very over-explaining of the action, and as these are comedies the music takes a comic turn, the problem being that it stops being funny pretty soon. They are essentially fun, though, and part of that comes from spotting the classical tunes and seeing what Sasse does to them. (This will be lost if you don't recognize the quotes, however.) The recordings are well executed and fun to listen to, but I can't help the feeling that this is the only album of this series I could live without. 3½

Also in this first batch of BMG discs is an album of the Abram Stasevich-arranged oratorio of Prokofiev's *Ivan the Terrible*, which Iain reviewed in FSM #64. BMG has yet to release these recordings in the U.S.; order the imports from the specialty mail order dealers.

SUCK!



1996 SUMMER MOVIE HALFTIME REPORT

by Jeff Bond

Ah, the cinema of summer. Every year I bitch, bitch, bitch, and every year I march right out like a good American and watch the movies, eat the popcorn and buy the albums. Lately, however, I find myself able to wait for a lot of these works to hit the dollar theaters and used CD bins. As Hollywood pours ever more millions into the salaries of stars and screenwriters (many of whom would be properly compensated by our nation's minimum wage) it seems to be more and more difficult to put something on the screen that we haven't seen a million times before. The most frustrating thing about all these movies is that none of them showed the trailer for *Independence Day* in its coming attractions.

About 15 minutes into *Twister* both my girlfriend and I began to fidget and look hopefully at our watches, but there was no denying the appalling fact that we were going to have to sit through the insufferable romantic plotline of *The Abyss* and *Outbreak* all over again. According to modern American cinema all that estranged couples really need is a brush with some natural or supernatural force to make them realize how much they love each other. There has to be some sort of group therapy that can be derived from this theory. Despite the astonishing detail and fidelity of ILM's digital tornadoes, I never once believed they were real because director Jan DeBont failed to create a convincing stormy atmosphere. For all its low-tech, muddy wind-sock special effects, the tornado in *The Wizard of Oz* was far more terrifying, but maybe that's because I didn't want to kill Dorothy the way I wanted to kill every one-dimensional cypher created by alarmingly overpaid genius Michael Crichton and his wife in their derivative screenplay. I couldn't help getting a mental picture of Crichton's face when Bill Paxton's tornado chaser started yelling about corporate goon Cary Elwes: "He's in it for the money, not the science!" Although MARK MANCINA's score takes many predictable routes (a Coplandesque hoedown theme for middle America and a heavenly choir for the heroic couple's cathartic confrontation with the dreaded "F5" tornado) this seems much more like a composer getting the chance to stretch and expand on his style than what I'd have expected. Nevertheless Mancina, like DeBont, completely fails to conjure up any feelings of menace or dread to associate with this frightening force of nature; most of this score would be just as appropriate in a movie about stock car racing. There's nothing wrong with illustrating the characters' joy in the twister chase; John Williams accomplished that brilliantly in *Jaws* with his swashbuckling sea shanty cues, but you might recall that he also came up with some pretty memorable music for the shark. Without that kind of scoring *Twister* comes off more like a series of bizarre random events than a meaningful narrative.

Mission: Impossible deserves the Andrew Davis Fugitive Award for TV Show Adaptation That Looks

Most Like a Movie. Although I enjoyed Brian DePalma's visual razzle-dazzle and Vanessa Redgrave's performance, the real impossible mission was following the plot (there; that should put me in good stead with the other 75 national film critics who used that line) and swallowing my disappointment once I'd figured it out. Maybe having Peter Graves play Jim Phelps again would have helped. The usually likable Tom Cruise was reduced to a spastic action figure, and the digital capability of being able to show one actor taking off another actor's face as if it were a latex mask was completely undermined by having Cruise strut about in an incredibly obvious old-age makeup by Rob Bottin early in the film. But I loved DANNY ELFMAN's wild, kaleidoscopic score, which supercharged whatever sense of mystery, tension and suspense DePalma managed to generate to the point that you always felt like you were watching something great even when you had no idea what was going on. It was a rare case of hearing some dynamic, active music that was interesting on its own and not composed of obvious temp adaptations. It was also great to hear LALO SCHIFRIN's thrilling TV theme from the golden age of television theme music, the '60s... a time when making an exciting title cue meant more than cranking up the drum machines. Hell, back then shows even had *End Title* pieces. Remember those? Now we have to cut away for a Fox Hockey Update while the credits get squeezed off into a necktie-width portion of the screen...

Dragonheart did not increase my appreciation for RANDY EDELMAN's marshmallowy feel-good an-thems. This was a half-baked live-action Disney cartoon without the songs, and it benefited enormously from Sean Connery's considerable vocal charm as the voice of ILM's CGI dragon. Although it's another step closer to achieving a fully digital photorealistic thespian, the dragon character was far too fanciful and stylized ever to convince anyone that they were watching an actual creature, and in that sense Spielberg's *Jurassic Park* is still the yardstick by which this sort of work will be measured. Edelman's heavily electronic score doesn't even have the advantage of the kind of endlessly repeatable cheerleading melody he came up with for *Dragon: The Bruce Lee Story* or *Gettysburg*; the only memorable motif is a heroic fanfare for the Dennis Quaid knight character that bears an unfortunate resemblance to the CBS Evening News theme—I kept expecting Dan Rather to pop in with up-to-the-minute dragon updates. Relentlessly cheerful and upbeat, Edelman's music particularly misses the mark at its biggest opportunity, the film's dramatic climax, which was fumbled by director Rob Cohen (with no less than eight major characters stumbling around a dark castle toward their individual fates) and cried out for some powerful musical backing to hammer home the weight of what has happened. Instead we get a treacley rehash of *The Lion King* as characters stare wide-eyed into the firmament at ILM animation that practically says "insert beloved character here," while Edelman engages in some washed-out, toothless mysticism. Say what you want about Jerry Goldsmith's polarizing *First Knight* score from last year, but at least Goldsmith (who expressed interest in scoring *Dragon-*

heart early in its production history) understood the mythic resonance of that picture's storyline: his "Arthur's Farewell" cue (despite the fact that it was a response to the ultimate temp-track cliché, Carl Orff's "O Fortuna" from *Carmina Burana*) worked as a kind of heavenly cry of outrage as Sean Connery's Arthur has his heart pierced by a crossbow bolt. Equally effective was his choral setting of the noble Camelot theme that let *First Knight* say more with a shot of a burning funeral launch than *Dragonheart* could get across with five minutes of multi-million dollar special effects.

Although it has no doubt disappeared from theaters after a measly \$5 million opening weekend, **The Phantom** has so far been the best guilty pleasure of the summer. Credit director Simon Wincer for creating a comic book adaptation that's about ten times more convincing and enjoyable than last year's bloated *Batman Forever* at about a third of the cost. Billy Zane's perfectly molded face looks almost like a latex superhero mask, and because he's not Sylvester Stallone we actually get to watch him in his way-out purple Phantom costume throughout most of the picture. This is a beautiful period production that is so breathlessly edited, you never get a second to realize how completely goofy and derivative this plot is (although villain Treat Williams is clearly in on the joke). There's no brooding angst or meddling revisionist "updating," just the original character done with grace and charm. Zane's Phantom is just a nice guy with no kinks, and as such is the most likable costumed superhero since Christopher Reeve's Superman. After years of Elfman-inspired darkness in superhero territory, DAVID NEWMAN's score is somewhat of a step into the light, although it's leagues from the kind of wild optimism that John Williams brought to his seminal *Superman* score in the late '70s. There are echoes of other genre works, from a three-note low brass suspense motif familiar from James Horner's adventure scores to Jerry Goldsmith's *Baby: Secret of the Lost Legend*. (Goldsmith was connected to this project when it was in development under director Joe Dante; someone should make a list of all the movies Goldsmith almost scored.) There are also some thought-provoking classical allusions: the first glimpse of the Phantom is scored with something very close to the big brass theme from the New World Symphony, while the final destruction of an island hideout gets a snippet of the climax of Ravel's *Bolero*. One of my favorite musical moments in the film is a transition shot of 1930s New York which is scored with a lengthy burst of jungle-drum primitivism, clearly indicating that the urban landscape is the real jungle here. It's amazing that this sort of commentary would make it into a simple adventure film; I can just see the executives saying, "Wait a minute, that's jungle music, what's it doing playing over these shots of the city? I don't get it. You're going to confuse the audience." The rest of the score juices up the action nicely, although for my money this film is so enjoyably silly that Newman probably could have gone even farther out than he does here. Now he must suffer the fate of Alan Silvestri and have to listen to people ask him, "How come that great music in the preview trailer of *The Phantom* wasn't in the movie?" *To Be Continued...*



TV's Biggest Hits: The Story of Television Themes from "Dragnet" to "Friends"

JON BURLINGAME. Schirmer Books ISBN 0-02-870324-3, New York, NY 1996, 338 pp., \$25.00.

TV's Biggest Hits: The Story of Television Themes from "Dragnet" to "Friends" is a landmark historical overview of prime-time TV music, from its beginnings to present day, concentrating on shows of the '60s, '70s and '80s. It's a huge, mostly untouched landscape and TV-music expert Burlingame has broken it down in the only possible, viable way. There are ten chapters, covering: the beginning of TV music; cop and detective shows; westerns; fantasy/sci-fi; drama; sitcoms; action-adventure; documentaries and news programming; and TV movies and mini-series. Each chapter is then arranged chronologically, from the earliest respective shows (*Peter Gunn*, *The Twilight Zone*, *The Man from U.N.C.L.E.*) to more recent ones (*Miami Vice*, *The X-Files*, *Young Indiana Jones*).

Along the way Burlingame hits on just about every memorable program, with brief biographical sketches of the composers involved, and usually a primary-source tale of the creation of the theme or style. The anecdotes are great: you've got Jerry Goldsmith reminiscing on live television, Mike Post's sarcastic comments on *L.A. Law* ("It's the law: it is grand, powerful, majestic, fair. French horns, right?"), Hugo Friedhofer trying to meet deadlines on TV westerns, Alexander Courage on *Star Trek*, Dominic Frontiere on his deliberately awful theme for a jerk producer on *Branded*, Billy Goldenberg's unusual inspiration for Steven Spielberg's *Duel* (Spielberg forced him to ride in the 70 mph truck!) and more than a few Bernard Herrmann stories. Outside of the charter that the book covers prime time music (no afterschool cartoons), all of the expected famous themes are covered, as well as some less famous ones, and no genre or major composer gets left out. The vast majority of Burlingame's research is first-hand, so most of the information is being published for the first time. No doubt there are some omissions but the only ones I could think of were *CHiPs*, *The Dukes of Hazzard*, and, more surprisingly, *The Partridge Family*—which can hardly be considered great oversights. (A confession: Burlingame adheres to the proper editorial practice of putting the titles of TV shows in quotation marks, whereas I in *FSM* have been treating them like movie and book titles by italicizing them. But oh, the space I have saved!)

The biggest revelation *TV's Biggest Hits* had for me is the vast amount of work major film composers have turned in for the smaller screen. I knew that Jerry Goldsmith and John Williams started in TV, and that Bernard Herrmann penned some *Twilight Zones*, but the sheer volume of this material is surprising. Not only those composers, but Jerome Moross, Franz Waxman, Elmer Bernstein, Henry Mancini, Lalo Schiffrin, Jerry Fielding, David Shire, Dave Grusin, Alex North, John Barry, Ennio Morricone, Maurice Jarre, Laurence

Rosenthal, Leonard Rosenman and Bruce Broughton have done serious work in television—either for "serious" TV movies and mini-series, or serious amounts of themes and weekly episodes. (I can't believe there was once a time when you could turn on the TV and hear an original Bernard Herrmann score accompanying that night's western.) Bernstein, Goldsmith and Williams are three of my favorite composers, and each is made out to have scored countless hours of this stuff, particularly in the late '50s and early '60s. Has anyone heard this music? My interest has been piqued. The book has also offered me a wider appreciation of the work of composers known mostly for television: Alexander Courage, Fred Steiner, Gerald Fried, Dominic Frontiere, David Rose, Johnny Mandel, Richard Markowitz, Morton Stevens, Pete Rugolo, and more.

Burlingame's writing throughout the book is functional and clear. His short, newspaper style eschews the long-windedness of most academic writing, which helps in keeping track of the escalating number of names. The anecdotal/historical focus creates an odd tension, which was harped on by a reviewer in *Billboard*, i.e. the obnoxious "This book does not achieve the impossible, so let me point out the reasons why." It's simply that any reader is going to be more or less interested in certain shows, and is in places going to want more or less information. Sometimes you want the stories to go on and on, sometimes you want to skip to the next fun thing. Burlingame walks the fine line between these impulses, and keeps the chapters moving at a digestible, informative clip. When you think about it, making a "good read" (which it is) out of what could be, in different packaging, a history textbook is an impossible task, especially with film or television music. There are several different "worlds" that constantly have to be integrated: the musical information, the biographical sketches, and the program information. Burlingame has found a way to structure this material so that it all flows together like a coherent narrative, one that is appropriately broken down into shorter "episodes" (yuk yuk). His own voice is absolutely no-nonsense, and as he moves to a new show or group of shows, he brings in the composer's comments for an "eyewitness account" of what happened, which is where the book shines in an almost effortless way: you have all kinds of renowned composers shedding light on their cultural influences and philosophies of music and image. This is true even when they are speaking in the most casual, unpretentious way, i.e. I was a jazz musician and this was a stupid show. Or, they're relating information about behind-the-scenes personalities or the circumstances behind a recording session. It's all interesting stuff and deserves to be put in print.

At the same time, Burlingame's characterizations of the themes and programs are accurate and to-the-point. He avoids music-theory talk in favor of broad descriptions, which should be sufficient to jog readers' memories. This is, however, the one area where any book on music is going to be limited, since words can only describe music so much: I found myself getting up a lot to reference a theme on the *TVT Television's Greatest Hits* or *Rhino Tube Tunes* CD collections. Being a dumb young punk, my TV viewing started around Ponch and Jon and I've never seen or heard most of the pre-Mike Post era shows. Burlingame provides lyrics for most of the comedies—which quickly helps one recall *Gilligan's Island*, *Mary Tyler Moore*, *Car 54, Where Are You?*, etc.—but when he talks about the catchy rhythm or unique Moog synthesizer on this or that, you want to know what it actually sounds like. (I also had no idea just how many shows had alternate themes or music changes by season, and it is a shame there is no way to compare versions by ear.) Burlingame provides an extensive discography of theme recordings as an appendix, but unfortunately albums of entire scores and show libraries are almost nonexistent—which would be less annoying if the actual programs weren't also unavailable. Still, considering the impracticality of packaging a CD or videotape with the book, Burlingame's descriptions are the best possible answer, and if you don't already know what most of the major themes sound like, what are you doing reading this magazine?

The one aspect of *TV's Biggest Hits* which might belie the vast wealth of information it contains is Schirmer's cover packaging. The word "music" is nowhere mentioned, and the back cover in particular seems out to present the book as some sort of goofy, baby-boomer nostalgia trip where you can sing along with your

favorite themes and look at pictures of the Monkees. (There are many black-and-white photos, but only of the composers, which are great; some fans might be wondering what Bernard Herrmann, Henry Mancini and Dimitri Tiomkin looked like, but here you get them as well such previous mystery beings as Pete Rugolo, Arthur Morton, Morton Stevens, Richard Markowitz, Neal Hefti, Lud Gluskin, Walter Schumann, Hoyt Curtin, Vince Guaraldi and many others.) Presumably Schirmer felt this was the only way to trick people into browsing through a TV music book, which is marginally offensive.

This is a minor quibble, however. *TV's Biggest Hits* is exciting, like the first great biography of an important figure; it opens up the field and will be the yardstick against which other works are judged. It will also be an invaluable reference for scholars and fans alike down the road; whenever someone writes a book about TV music, or needs to research TV music, this work will be cited. It's comprehensive, informative, and interesting. The book should be at stores everywhere; or, mail order it from Schirmer at 1-800-223-2336. In England, call 442-881900. Overseas readers can also contact Schirmer's international distributor in the U.S.: Intercontinental Books, 599 Industrial Ave, Paramus NJ 07652; ph: 201-967-5810.

-Lukas Kendall

Plan 9 from Outer Space (1956). Retrosonic RR-1001. 30 tracks - 46:35 • *Plan 9 from Outer Space's* reputation as the Worst Film of All Time is not undeserved. *Plan 9* mutilates everything in sight: acting, directing, and especially writing, but is pulled off with such dire conviction. These actors really mean it when they talk about the evils of the solarane, the superbomb humans have yet to discover which will blow up the universe! The supreme leader of the aliens sits at a conventional Earth desk in a room with sheets for walls—but somehow no stone is left unturned to ensure "believability" to the audience, especially through the horrendously overwritten dialogue and narration. For example, in said alien HQ an electrode gun briefly malfunctions, causing the zombie Inspector Clay (Tor Johnson) to go on a minor (very minor) rampage. Soon thereafter, the gun inexplicably works again—but the alien makes sure to mention that it must have snapped back into alignment when it was dropped! Whew, I was wondering. *Plan 9* is an insane movie, and it makes you think about how much goes into producing any conventional, "invisibly" edited film. Move over Jean-Luc Godard, Ed Wood is the true "deconstructionist" of the cinema: no matter how awful *Plan 9* becomes—the juvenile fantasies of a '50s sci-fi nerd—the *décalage* is just barely competent enough to keep the viewer immersed in the narrative, despite all evidence to the contrary. It's funny how, as a viewer, all it takes is a shot/reverse shot to make you suspend your disbelief (and here, there's a lot of disbelief) and follow the fiction. (By the way, see Tim Burton's great *Ed Wood*, scored by Howard Shore, which loves the man for all his filmmaking passion and total lack of talent.)

Perhaps the only classy thing *Plan 9* had going for it was its library-music underscore. Now, Paul Mandell, the world's foremost expert on library music (not to be confused with Phil Mandell, the world's foremost expert on dryer lint), has compiled a CD of all the background cues tracked into the picture. This is an amazing task, considering that Mandell has found out what all of the music was (30+ cues), has found the actual tapes, has licensed them, and has remastered them into a clean-sounding CD. (For the complete story on the music to *Plan 9*, see Mandell's cover story last month, *FSM* #69.) The booklet has an abridged version of that article, listing the cues, their composers and original titles. The cues themselves are an uneven listen that rely heavily upon knowledge of the film: they are orchestral, fairly anonymous and generic, with a medium-sized band. The best is Philip Duncan's main title, originally titled "Grip of the Law," a syncopated, almost Stravinsky-esque piece for low brass, percussion and wide-interval strings. Others range from more traditionally tonal to quasi-atonal, with the expected sequences for big cliffhanger-style moments. You know, '50s library music. But there are some eerie, pastoral passages at times recalling Alex North (*A Streetcar Named Desire*), Miklós Rózsa and Leonard Rosenman. It comes down to whether you're a fan of the film: if not, it's not as interesting as it sounds, but if so, rejoice. The CD can be ordered for \$16.95 plus \$3 shipping (\$5 overseas) from Retrosonic Records, PO Box 300656, Brooklyn NY 11230-0656. 3 1/2

-Lukas Kendall

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